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ROYAL ALBERT HALL CHORAL SOCIETY.

Patron—HER MAJESTY THE QUEEN.

President—H.R.H. THE DUKE OF EDINBURGH, K.G.

Conductor—Mr. BARNBY.

TWELFTH SEASON, 1882—83.

FIRST CONCERT, WEDNESDAY, NOVEMBER 1, at Eight.

GOUNOD'S "REDEMPTION"

(For the first time in London).

SECOND CONCERT, WEDNESDAY, NOVEMBER 22, at Eight.

MENDELSSOHN'S "ELIJAH."

Artists:

Madame ALBANI. Madame FASSETT.

Mr. JOSEPH MAAS. Mr. SANTLEY.

Tickets for this Concert: 10s. 6d., 7s. 6d., 5s., 4s.; Gallery, 1s. Subscriptions for the Series of Eight Concerts: 42s., 32s., 24s., and 20s. Tickets at the usual Agents, and the Royal Albert Hall.

PHILHARMONIC SOCIETY.—PRIZE COMPETITION.—The Directors offer a PRIZE of Ten Guineas for the best Overture by a British Musician. Sir Julius Benedict and Sir Michael Costa have kindly consented to act as umpires. Printed conditions may be obtained on inclosing stamped and addressed envelope to the Secretary, Henry Hersee, Esq., St. James's Hall, Piccadilly. October, 1882. By order.

THE MADRIGAL SOCIETY.—PRIZE COMPETITION, 1882.—The Prizes have been awarded as under, viz.: "The Molinieux" Prize, of £10, to No. 7, motto "Verona," by George Mions, Ely. The "Society's" Prize, of £5, to No. 21, motto, "Treu und Fest," by Miss Helene Heale, London.

(Signed) KELLOW J. PYE, OTTO GOLDSCHMIDT, THOMAS HELMORE, JOHN STAINER, } Judges.

London, September 30, 1882.

BLACKHEATH CONSERVATOIRE OF MUSIC.

President, Henry Hersee, Esq.—Hon. Sec., W. Webster, jun., Esq. ORCHESTRAL SOCIETY: Conductor, Mr. Alfred Burnet. WANTED, AMATEURS for Bassoon, Clarinet, French Horn, and Contra-Bass. Society already numbers forty members. Rehearsals fortnightly. Further particulars on application (by letter only) to Hon. Sec.

THE CROUCH END CHORAL SOCIETY, under the direction of Mr. ALFRED J. DYE, has commenced REHEARSALS for the present SEASON, at Christ Church Schoolroom, Crouch End, on TUESDAY EVENINGS, at 7.45. Three Concerts will be given. The first on December 19, when W. H. Birch's Operetta, "The Merry Men of Sherwood Forest," and a Miscellaneous Selection will be given. "The Holy City," by Alfred J. Gaul, and Mendelssohn's "Elijah" will be given at the remaining Concerts. Any further information may be had of the Conductor, Mount Pleasant Villas, N.

A CHORAL SOCIETY has recently been formed in connection with the St. John's Wood Presbyterian Church. The meetings for PRACTICE will be held on WEDNESDAY EVENINGS, and the work selected for immediate rehearsal is Mendelssohn's "Lauda Sion." Mr. F. N. Abernethy (Organist of St. Saviour's, Southwark) is the accompanist of the Society, and Mr. F. G. Edwards (Organist of the Church and Associate of the Philharmonic Society) is the Conductor.

THE ST. GEORGE'S (Hanover Square) AMATEUR MUSICAL SOCIETY meets at the St. George's Schools, South Street, W., on TUESDAYS at 8.30 p.m., for the Performance of Glee, Cantatas, and Oratorios. Conductor, W. Pinney, Esq., Mus. Bac. (Organist of St. George's). Full particulars to be obtained of the Clerk at the Vestry, Mill Street, W.

ST. MARK'S (North Audley Street) CHORAL SOCIETY.—The FIRST MEETING of this Society will be held in the Schoolroom, George Street, Grosvenor Square, W., on Monday, November 6, at eight o'clock p.m. Subscription for the Season, Half-a-Crown. Hon. Sec., Mr. W. J. Bamber, 1, Tenterden Street, Hanover Square, W.

HORSFALL MUSICAL SOCIETY.—The REHEARSALS recommenced at Warlters Road School Room, Holloway, on TUESDAY EVENING, October 17. Applications for admission to the Choir may be made to the Conductor, Mr. F. W. Turner, 33, Grosvenor Road, Highbury New Park, N.

ST. JOHN'S, Horselydown, Southwark.—RE-OPENING of the CHURCH and HARVEST FESTIVAL. FRIDAY, November 10, Evensong and Sermon, 7.30 p.m. Preacher, Rev. Canon Baynes, Vicar of Holy Trinity, Folkestone. Mendelssohn's LAUDA SION, with ORCHESTRAL ACCOMPANIMENT, will be rendered as the Anthem. G. C. Martin, Esq., Mus. Bac., Oxon., Sub-Organist of St. Paul's Cathedral, will preside at the Organ. SUNDAY, November 12, preacher at Evensong (6.30), the Hon. and Rev. Canon Legge, Vicar of Lewisham. Richard Lemaire, Organist and Director of the Choir. The Church is at the bottom of Tooley Street and eight minutes from London Bridge.

FREE ORGAN RECITALS, St. John the Evangelist, Waterloo Road, S.E. Professional Students of the Voice, willing to give their services in solos, trios, quartets, &c., at the above, are invited to send their addresses to H. D., 19, Highgate Road, N.W. The next Recital will be given by Mr. Humphrey J. Stark, Mus. Bac., Oxon., on THURSDAY EVENING, November 9, at 8.30 p.m.

TO LOVERS of CLASSICAL MUSIC.—The Committee of the ORPHEUS SOCIETY will heartily welcome all enthusiastic lovers of classical music (instrumentalists and vocalists) who may be desirous of systematically studying the works of the great masters. For particulars apply to the Hon. Secretary, Mr. W. J. Mawby, 6, Lorne Road, N.

TONIC SOL-FA.—A COURSE of ELEMENTARY LESSONS will be given by Mr. G. F. TREVERTON, G.T.S.C., on FRIDAY EVENINGS at the Bethnal Green Road Chapel, London, commencing with Public Lecture, November 3. Chair taken by Rev. Harvey Smith at 8.15. Subscription, 1s. 6d. per quarter.

FREE VACANCIES in a resident Country Choir for two LEADING TREBLES. Orphans (gentlemen's sons) preferred. Address, Precentor, Messrs. Novello, Ewer and Co., 1, Berners Street, W.

ST. GEORGE'S, Hanover Square.—There is now a VACANCY for a voluntary TREBLE (Lady) in this Choir. Good voice and fair musical knowledge indispensable. Applications to W. Pinney, Mus. B., The Vestry, Mill Street, W.

ST. SIMON'S, West Kensington Park.—A leading TREBLE (Lady) is REQUIRED for this Choir. Apply by letter to W. Pinney, Mus. B., 70, Elgin Crescent, Notting Hill.

A YOUNG LADY (Soprano R.A.M., and Medalist for Singing, and, until recently, the principal in a West-End church choir) is open to a RE-ENGAGEMENT, and also for Oratorios, Concerts, &c. Address, A. B., Messrs. Novello, Ewer and Co.

WANTED, to place a BOY, of 11 (with Cathedral experience), in a good CHOIR, where he would have board and education free. Address, E. Pratt, Messrs. Novello, Ewer and Co., 1, Berners Street, W.

CHORAL SCHOLARSHIPS.—ST. STEPHEN'S, South Kensington.—There are VACANCIES in the Choir for TWO BOYS, who will receive Free Education in the Choir School. Names of Candidates, with references, must be sent to the Headmaster, St. Stephen's School, Clareville Grove, before November 1, on which day, at 10 a.m., the examination and election will take place.

WELLS CATHEDRAL.—WANTED for the CHOIR, as a Probationer for the College of Vicars Choral, a good TENOR VOICE, between 21 and 30 years of age. Experienced in Cathedral Music, and of good moral and religious character; a Communicant or, at least, confirmed. The candidate engaged will be required to take his proper part in all the services of the Cathedral (unless special leave of absence be given by the Dean and Chapter), and in such meetings for practice as they may require, and will be remunerated during his probation at the rate of £50 per annum. If elected a Member Perpetuate of the College of Vicars, at the end of his year's probation, he will have to attend and take his proper part in the services and meetings for practice above stated, and will participate in the divisible revenues of the College, with the prospect of having a Vicar's house assigned to him when a vacancy occurs. The Dean and Chapter will make up the income of a Vicar who fulfils his duties according to their regulations to £50 per annum, by payments from the Chapter fund, if his share of the annual divisible revenues of the College shall not amount to that sum.

Applications, with testimonials as to voice, knowledge of music and character, which last will be an essential condition of election, to be addressed on or before November 15 next, to Mr. Lavington, Cathedral Organist. A preference will be given *ceteris paribus* to candidates giving evidence of good general education. Wells, October 24, 1882.

PROFESSIONAL NOTICES.

MRS. BELLAMY (Soprano).

Oratorio and Ballad Concerts, 32, Hunter's Lane, Birmingham.

MISS E. A. BLACKBURN (Soprano).

For Oratorios, Concerts, &c., 30, Woodview Terrace, Manningham, Yorks.

MISS LILY CALLAM (Soprano).

35, Shrubland Road, Dalston, E.

MISS FANNY CHATFIELD (Soprano).

For Concerts, Oratorios, Lessons, &c., address, 11, St. Ann's Road, Brixton, London, S.W.

MADAME CARINA CLELLAND (Soprano).

For Concerts, Oratorios and Grand Opera, address, 15, Athol Road, Manningham, Bradford, Yorkshire.

MISS HARRIET COOPER (Soprano)(Royal Academy Certificate for Singing, 1882).
For Oratorios, Concerts, &c., address, Lendal, York.**MISS MARIE COPE (Soprano).**

For Oratorios, Concerts, Lessons, 167, New Cross Road, London, S.E.

MISS ELEANOR FALKNER (Soprano).

Pupil of Mr. Sims Reeves For Oratorios and Miscellaneous Concerts, Snow Hill, Wolverhampton.

MISS FARBESTEIN (Soprano).Of the St. George's Hall and Covent Garden Promenade Concerts, London.
Address, 20, Story Street, Hull; or Mr. N. Vert, 52, New Bond Street, London.**MRS. FARRAR-HYDE (Soprano).**

For Oratorios, Concerts, &c., address, Grafton Terrace, 58, Stamford Street, Ashton-under-Lyne.

MISS FUSSELLE (Soprano).Pupil of Madame Sainton-Dolby.
Can now accept Engagements for Orchestral, Oratorio, or Ballad Concerts, 37, Harrington Square, Hampstead Road, N.W.**MISS BESSIE HOLT (Soprano)**(Of the London, Manchester, and Newcastle Concerts).
Address, Rawtenstall, Manchester.**MISS CLARA MARNI, R.A.M.**

For Concerts, Oratorios, Dinners, &c., address, 32, Newington Green, N.

MISS EMILY MARSHALL (Soprano).Late Pupil of W. H. Cummings, Esq., at the R.A.M.
For Oratorios, Concerts, &c., address, Newbegin, Malton, Yorkshire.**MISS LILY MARSHALL-WARD (Soprano).****MISS JESSIE MARSHALL WARD (Contralto).**
For Oratorios, Concerts, &c., address, 80, Addison Street, Nottingham.**MISS IDA MEYNELL (Soprano).**

For Concerts, Lessons, &c., please address, 34, Warbeck Road, Shepherd's Bush, London, W.

MISS EMILIE NORTON (Soprano Vocalist).

For Oratorios or Miscellaneous Concerts. For terms, apply to Wood and Marshall, Concert Agents, 9, New Ilegate, Bradford.

MISS EMILY PAGET (Soprano)(R.A.M. and Medalist for Singing)
Is open to engagements for Oratorios, Concerts, &c.,
Address, 19, Lloyd Square, London.**MISS JOSEPHINE PULHAM (Soprano).**(Pupil of Mr. William Shakespeare.)
For Oratorios, Concerts, &c., address, 12, Park Street, Greenwich, S.E.**MISS HARRIET ROSS (Soprano).**

For Concerts, Lessons, &c., 122, Barnsbury Road, Islington, N.

MRS. ALFRED J. SUTTON (Soprano)Is open to engagements for Concerts and Oratorios.
54, Duchess Road, Edgbaston, Birmingham.**MISS MINNIE TUDOR (Soprano).**

Pupil of Mr. Louis Diehl is open to Engagements for Concerts, Oratorios, Matinées and Soirées, 2, Queen Square, Bloomsbury, W.C.

MISS ELLIS WALTON (Soprano).

For Oratorios, Concerts, Dinners, &c., 19, Gordon Street, Gordon Square, W.C.

MISS WOODHATCH (Soprano Vocalist).

16, America Square, Minories, London.

MISS TABRAM (Mezzo-Soprano).(Royal Academy Honour Certificate for Singing, 1882).
For Orchestral, Miscellaneous, or Ballad Concerts, address, Down End, The Avenue, Clifton, Bristol.**MISS AMY F. MARTIN (Contralto).**

For Engagements, Lessons, &c., 25, London Road, Forest Hill, S.E.

MISS LOUISA BOWMONT (Contralto)(Principal of St. Peter's, Manchester).
For Concerts, Oratorios, &c., address, 51, Mercer Street, Embury Street, Hulme, Manchester.**MISS ROSE DAFFORNE, R.A.M. (Contralto).**

For Concerts, Oratorios, &c., address, 30, Cricket Field Road, Clapton, E.

MISS AGNES MARY EVERIST (Contralto)(Pupil of Signor Gildardi).
Is open to engagements for Operatic and Ballad Concerts or Oratorios.
For terms, address to her residence, 59, Camden Square, N.W.**MISS SELINA HALL (Contralto).**

For terms and references, address, 15, Wilford Street, Nottingham.

MISS ALICE KEAN (Contralto).

For terms and Press opinions, please address, Belvedere, Macfarlane Road, Shepherd's Bush, London, W.

MISS LEYLAND (Contralto).

For Oratorios, Concerts, &c., address, 51, Plymouth Grove, Manchester.

MISS LILY PARRATT (Contralto).

For Oratorios, Concerts, &c., address, 6, DREWTON Street, Bradford.

MISS JEANIE ROSSE (Contralto).

Fairmead Lodge, Upper Holloway, N.

MISS ALICE WOLSTENHOLME (Contralto).

For Concerts, Oratorios, &c., address, Radcliffe, Manchester.

MISS FLORENCE WYDFORD (Contralto).For Oratorios, Miscellaneous Concerts, Dinners, Soirées, &c.,
95, St. Paul's Road, Lorrimer Square, S.E.**MR. VERNEY BINNS (Tenor).**

65, King Cross Street, Halifax.

MR. TOM BUCKLAND (Tenor).

New Bond Street, Halifax.

CHARLES W. FREDERICKS (Tenor).

Address, 25, Shelgate Road, Clapham Junction, London, or Cathedral Hereford.

Engaged: November 3, Hereford, "Oberon"; 8, Tenbury, "Petrarch of the Rose"; 13, Abergavenny, Miscellaneous; December 19, Wimbledon, London, "Messiah"; 29, Walsall, "Messiah"; February 6, St. James's Hall, London; 13, Ross, "Messiah"; April Wimbledon, "Elijah." Pending for December: Ludlow, "Stabat Mater"; Tenby, "Judas Macabæus"; London, Victoria Hall.

MR. J. AUSTIN HERBERT (Tenor).

For Oratorios, Concerts, &c., address, 27, Brunswick Road, E.

The Era says: "Mr. Peach has a tenor voice of very pure quality!"

MR. FRANK PEACH (Tenor).

For Oratorios, Concerts, Church Solos, &c., address, Agate and Pritchard, 68, Gracechurch Street.

MR. A. J. SEARL

(Principal Tenor of Stockton Parish Church).

39, Woodland Street, Yarm Road, Stockton-on-Tees.

MR. A. MONTAGU SHEPHERD, R.A.M. (Tenor).

For Concerts and Oratorios, 196, Euston Road, N.W.

MR. EDWIN LONGMORE (Tenor).**MR. HENRY SUNMAN (Bass).**

For Concerts, Oratorios, &c. For terms apply, The Minster, Southwell.

MR. C. E. PILLOW (Tenor).**MR. SEYMOUR KELLY (Bass).**
For Oratorios, &c., address S. K., The Cathedral, Chichester.**MR. J. F. NASH (Baritone).**

Oratorios, Concerts, &c. Address, Cathedral, Bristol.

MR. E. TAYLOR (Baritone).

For Oratorios, Concerts, &c., address, Lindley, Huddersfield.

MR. FERGUS ASQUITH (Bass).

For Oratorios, Concerts, &c., address, Cathedral, Wells.

MR. ALBERT BROWN (Basso).

For Oratorios, Concerts, &c., address, 2, Stanley Street, Preston Lancashire.

MR. CONRAD FORMES (Basso).

For Concerts, Oratorios, &c., 48, St. Paul's Road, Canonbury, N.

MR. ARTHUR FOWLES (Bass),Of the Liverpool and North of Ireland Concerts, is open to engagements for Oratorio or Ballad Concerts.
For terms, &c., address, The Minster, Wimborne, Dorset.**MR. JOHN HEMINGWAY (Principal Bass).**

For Oratorios or Ballad Concerts, address, 1, Marlboro' Park, or the Cathedral, Londonderry.

MR. E. JACKSON (Bass).

For Oratorio or Ballad Concerts, address, Cathedral, Lincoln.

MR. HOWARD LEES (Bass).

For Oratorios, Concerts, &c. Address, Delph, viâ Oldham, or 38, Sheffield Street, Carlisle. Criticisms on application.

MR. FRANK MAY (Bass).

Medalist and Prize Winner of Royal Academy of Music. Pupil of Mr. W. H. Cummings. For Oratorios, Concerts, &c., address, Messrs. Weekes and Co., 14, Hanover Street, W.

MR. ADOLPHUS PHILLIPS (Bass).

For Oratorios, Concerts, &c., address, Magdalen College Choir, Oxford.

MR. JOSEF CANTOR.

Conductor (Liverpool Popular Concerts), 7th season. Humorous and Bufo Vocalist. For concerts, &c., address, Church Street, Liverpool.

MISS AGNES LARKCOM begs to announce that she has REMOVED to 269, Stanhope Street, Mornington Crescent, N.W., and requests that all communications respecting Engagements for Concerts, and Lessons in Singing, may be so addressed.

MISS JULIA JONES (Soprano) begs to announce her CHANGE of RESIDENCE to 149, Bridge Road, Battersea, London, S.W., where all communications respecting engagements for Oratorios, Concerts, &c., should be addressed.

MADAME LAURA SMART (Soprano) will sing Ballad Concert, November 4; "Ancient Mariner," 6; "May Queen," 11; Miscellaneous Concert, 18; "Judas," 25; Ballad Concert, 27. All communications 28, Church Street, Liverpool.

MISS FANNIE SELLERS (Soprano) will sing at Harrogate ("Rose Maiden"), November 6; Louth ("Creation"), November 7. Engagements pending: Belfast, Enniskillen, &c. Address, York Place, Knaresborough.

MISS ELLIS WALTON (Soprano), of the St. James's Hall Concerts, &c., would be glad to join Quartet party, 19, Gordon Street, Gordon Square, W.C.

MADAME CLARA WEST (Soprano) and **MISS LOTTIE WEST (Contralto)**, of the Crystal Palace, the Borough of Hackney Choral Association Concerts, the Morley Hall Concerts, &c., accept engagements for Oratorios, Cantatas, Ballads, &c. Address, Beethoven Villa, King Edward Road, Hackney.

MISS EVELYN MORDAUNT (Contralto) begs to announce her CHANGE of RESIDENCE to 5, Rayner Street, Ripon, where all communications respecting Concerts should be addressed. N.B. Letters unanswered have not been received.

MISS CLARA WOLLASTON (Contralto) will sing at The Spa, Scarborough, from November 27 to December 4, and would be glad to receive applications for dates before and after, in the North. Address, 24, King Edward Road, Hackney.

MISS ELIZA THOMAS, R.A.M. (Contralto), RE-ENGAGED: Carlisle, October 20; Northampton, November 2; Harrogate, 6; Whitehaven, 8; Newcastle, 11; Blyth, 13. Other engagements pending. 49, Upper George Street, Bryanston Square, London, W.

MR. E. DUNKERTON (Tenor), Lincoln Cathedral, ENGAGED: Lincoln, October 2; Market Rasen, October 4; Cleethorpes, October 9; Matlock ("Creation"), October 26; Lincoln, November 8; Harrogate ("Rose Maiden"), November 6; Louth ("Creation"), November 7; Bridgton ("Bride of Duncannon"), November 14; Melton Mowbray ("Land of Promise"), November 29; Heckmondwike ("Samson"), December 4; Ilkeston ("Seasons"), December 11; Brigg ("Stabat Mater"), December 19; Rotherham ("Elijah"), December 26; Northampton ("Messiah"), December 28; Derby ("Elijah"), December 29; Uttoxeter, March, 1883. Address, Cathedral, Lincoln.

MR. CHAS. G. DAVIES (Pupil of J. B. Welch, Esq., and late Tenor Singer in H.M. Chapel of St. George, Windsor) is open to ENGAGEMENTS for Concerts, Oratorios, &c. First-class Testimonials and Press Criticisms. For terms, &c., apply to Osborne House, Snowdon View, Upper Bangor, or to the Cathedral.

SIGNOR VILLA (Baritone), Royal Albert Hall Concerts, &c.), requests that communications with reference to Oratorios, Concerts, or Pupils, be addressed to 1, Hollywood Road, South Kensington, S.W.

MR. FRANK H. CELLI (late Carl Rosa Opera, Royal Italian Opera, &c.) is prepared to accept ENGAGEMENTS for Concerts, Oratorio, &c. Address, care of Messrs. Novello, Ewer and Co., 1, Berners Street, W.

MR. BINGLEY SHAW (Bass) requests that all communications respecting ENGAGEMENTS may be addressed, 12, Berners Street, London, W., or The Minster, Southwell.

MR. FREDERICK BEVAN (Bass, H.M. Chapel Royal, Whitehall) begs to announce that he is open to accept ENGAGEMENTS for Oratorio, Classical, Operatic, or Ballad Concerts, &c. (New address) 21, Bonham Road, Brixton Rise, S.W.

MISS F. LOCKWOOD, Harpist to the Carl Rosa Opera Company. London address, 6, Frederick Place, Gray's Inn Road, W.C.

MR. ARTHUR DOREY (Organist of the Alexandra Palace). For Pupils, Engagements for Concerts, &c., 68, Woodstock Road, Finsbury Park, N.

DR. CROW, of Ripon Cathedral, teaches HARMONY, COUNTERPOINT, FUGUE, &c., by Correspondence.

LESSONS by Post, in HARMONY, COUNTERPOINT, COMPOSITION, &c., on a new and highly successful system. Terms very moderate. Address, A. B. C., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

DR. ALLISON instructed by Post Candidates who passed RECENT UNIVERSITY EXAMINATIONS for the DEGREES of MUS. DOC. and MUS. BAC. (Oxford, October, 1882; Cambridge, and Dublin). Dr. Allison prepared Candidates who "Passed with Honours" Royal Academy of Music Local Examinations (1882), and *Licentiate*ship (1882), F.C.O. (1882), and every other Musical Examination. Every branch of the Theory of Music, Orchestration, and Revision of Compositions, by Post to Correspondents in Europe, America, and Australia. Personal instruction in Singing, Organ, and Pianoforte-playing. CAMBRIDGE HOUSE, 68, NELSON STREET, MANCHESTER.

MR. CLEVELAND WIGAN, composer of "Sons of Vulcan," "Song for Mariners" (sung by Miss Mary Davies), &c., &c., undertakes the Revision of Amateur Compositions, Vocal and Instrumental. 69, Folkestone Road, Dover.

MR. C. FRANCIS LLOYD, Mus. Bac., Oxon., L.Mus. T.C.L., gives LESSONS in HARMONY, COUNTERPOINT, &c., by Post. Address, Alma Place, North Shields.

TUITION by CORRESPONDENCE for Musical and other Examinations. Established in 1871, and now conducted by twenty tutors. No payment unless successful. 2,600 present pupils. Address, Mr. James Jennings, Deptford, London.

MR. E. DAVIDSON PALMER, Mus. Bac., Oxon., Author of "What is Falsetto?" "Pronunciation in Singing," &c., gives LESSONS in VOICE-TRAINING and SOLO-SINGING at his residence, 19, Gladesmore Road, Stamford Hill, N.

MR. R. STOKOE, Mus. Bac., Cantab., F.C.O., receives PUPILS for instruction in the following subjects: Organ, Pianoforte, Harmony, and Composition, either personally or by correspondence. Harmony Classes held on Tuesday evenings at 8.30, and on Wednesday mornings at 11 o'clock. 14, Down Street, Piccadilly.

HARMONY, COUNTERPOINT, &c.—LESSONS given by Post. Terms very moderate. M., 73, Spenser Road, South Hornsey, London, N.

MUSIC SCHOOL—CHURCH OF ENGLAND HIGH SCHOOL FOR GIRLS (Limited), 6, Upper Baker Street, Regent's Park.—Head Music-Mistress, Miss Macriore, late Professor of Royal Academy of Music Fees, two or three guineas a term. Pupils not in the school pay an entrance fee of one guinea. Musical Scholarships were awarded by Professor Macfarren in July. F. J. HOLLAND, Chairman.

LONDON CONSERVATOIRE (Established 1876) for the RECOGNITION of TALENT. Concert or educational introductions. Free tuition granted for the higher encouragement of solo, vocal, piano, violin, flute, and choir study. Resident departments. Address, Secretary, 6, Tavistock Square. Lansdowne Cottell, Principal.

TO PROFESSORS or AMATEUR VOCALISTS. A Lady, a brilliant pianist, wishes to accompany singers in their practices, or at concerts. Also a few pianoforte pupils required. Terms moderate. References to present and former pupils. Musics, Mr. Wallis, 235, Brixton Road, S. W.

SCHOLASTIC—WANTED, by a Gentleman, aged 24, well acquainted with the Pianoforte and Singing, a SITUATION as MUSIC MASTER in a SCHOOL. Address, G. W., Mr. Styant, Starbeck, Harrogate.

ORGAN PRACTICE.—Three manuals, each of 56 notes, pedal organ, 30 notes, 13 effective stops, and blown by the Automatic Hydraulic Engine. Terms, strictly inclusive, ONE SHILLING PER HOUR, at Blennerhassett's Organ School and Studio, 14, Vernon Street, Pentonville, W.C. Sole Agent for THE HYDRAULIC ORGAN BLOWER. Cheapest, simplest, best, and most effective ever invented. Full particulars, and estimates as above, free. Inspection invited.

ORGAN PRACTICE (in the City) upon a complete instrument. Three manuals and independent pedals, &c.; blown by engine. Willis, 29, Minorities.

ORGAN LESSONS or PRACTICE, 36, STRAND (four doors from Charing Cross), and at St. Michael's, Lorn Road, Brixton Road, S.W., on fine two-manual C. ORGANS (Hill and Son). PEDALLING specially taught. W. VENNING SOUTHGATE, "The Strand Organ Studio," 36, Strand, W.C. Established 1867.

PRACTISING ROOMS.—AGATE and PRITCHARD, 63, Gracechurch Street, E.C. Professors attend to give lessons on various instruments; also in singing.

THE following Artists may be engaged for Oratorio, Ballad, and Miscellaneous Concerts, either as a Quartet party or separately, viz.:-

MADAME CARRIE BLACKWELL (Soprano).

MISS JULIA JONES (Soprano).

MISS EMILY DONES (Contralto).

Of the Royal Albert Hall Concerts.

MR. ALFRED KENNINGHAM (Tenor).

Principal Tenor of St. Paul's Cathedral.

MR. THOMAS KEMPTON (Bass).

Of the Bach Choir Concerts and St. Paul's Cathedral.

For terms, vacant dates, &c., Thomas Kempton, 6, Halliford Street, London, N., where all communications respecting Church Festivals, Masonic Banquets, &c., should be addressed.

THE London Oratorio and Concert Party, for the Season, 1882-3, will consist of the following eminent artists (who may be engaged as Quartet or separately), for Oratorio or high-class Concerts:-

MISS ELLEN LAMB (Soprano).

Of the principal London Concerts, Festivals, &c.

MISS JEANIE ROSSE (Contralto).

St. James's Hall, Crystal Palace, Covent Garden Promenade Concerts.

MR. SYDNEY TOWER, R.A.M. (Tenor).

Royal Albert Hall, Crystal Palace, &c.

MR. ROBERT DE LACY (Bass).

St. Paul's Cathedral, Exeter Hall, St. James's Hall, Palace, &c.

For terms and dates, address, Mr. De Lacy, 84, Holland Road, Brixton, London, S.W.

FOR Oratorio, Operatic Recitals, Concerts, &c., either as Quartet or singly:-

MISS ALMA HALLOWELL, R.A.M. (Soprano).

MADAME LANDELL-SIMS, R.A.M. (Contralto).

MR. TOM BUCKLAND (Tenor).

MR. RICKARD (Basso).

Address, Mr. Rickard, Halifax, Yorkshire.

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5. Flautina	...	" "	2 "
6. Oboe and Bassoon	...	" "	8 "

GREAT ORGAN.			
7. Open diapason	...	" metal	8 feet
8. Flûte harmonique	...	wood and metal	8 "
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10. Salicional	...	" metal	8 feet
11. Lieblich Gedackt	...	wood and metal	8 "
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13. Clarinet and Bassoon	...	metal, in swell	8 "

PEDAL ORGAN. CCC to F, 30 notes.			
14. Sub bass	...	" "	16 feet
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Total number of pipes, 758.

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NOVEMBER 1, 1882.

MARTIN GERBERT:

PRIEST, PRINCE, SCHOLAR, AND MUSICIAN.

By FR. NIECKS.

UP to the middle of the last century the history of music remained in a very unsatisfactory condition. Since then, however, this field of knowledge has been cultivated with great diligence and thoroughness. To prove the superiority of the more modern historians we have only to place side by side those who wrote between 1600 and 1750 with those who wrote between 1750 and the present day. On the one hand we find Michael Praetorius, Printz, Bontempi, and Bonnet; on the other hand, Martini, Gerbert, Hawkins, Burney, Forkel, Kiesewetter, Fétis, Winterfeld, Coussemaker, Ambros, and an endless number of biographers and monographists. These names may be safely left to speak for themselves. Among the later group of historians there is none to whom we are more indebted for the firm foundation on which the present generation of historians is building than to Martin Gerbert. A biographical sketch of this remarkable man—remarkable, as we shall see, in more than one respect—may, therefore, not be unwelcome to the reader, although historians, especially those of the severer type, do not inspire so lively a personal interest as composers, singers, and players.

The following facts (in part as yet but little known) I have derived from various sources, of which the most important are Friedrich Schlichtegroll's "Nekrolog auf das Jahr 1793," and Professor Sander's "Reise zu St. Blasien, um Michaelis 1781," in Johann Bernoulli's collection of short accounts of travels. Next in importance are the article "Martin Gerbert," in Gerber's "Lexicon der Tonkünstler" (1790), Ch. F. Nicolai's "Beschreibung einer Reise durch Deutschland und die Schweiz" (vol. xii.; Berlin, 1796), and Von Böcklin's "Beiträge zur Geschichte der Musik, besonders in Deutschland" (Freiburg im Breisgau, 1790). Joseph Bader's "Fürst-Abt Martin Gerbert von S. Blasien" (Freiburg im Breisgau, 1875), though not free from errors, especially in the bibliographical data, is a very interesting and useful publication—treating, however, at greater length of the history of the monastery of St. Blaise than of the biography of Martin Gerbert, discussing more fully political and theological than musical matters. It would take up too much space to mention all the other works I have consulted; the titles of some of them, however, will be given in the course of this sketch.

Martin Gerbert, a descendant of the patrician family the Gerberts of Hornau, which at the time of the Reformation left Basle and settled at Horb on the Neckar, was born in the latter town, where his parents lived in "humble estate" (*in gemeinem Stande*), on August 12, 1720. After having got, at home and in the school of his native place, a thorough grounding in reading, writing, arithmetic, religion, and also music, he was sent first to a school at Ehingen on the Danube, then to the Latin School at Freiburg in the Breisgau, next to Klingenu in the Aargau, and lastly to St. Blaise in the Black Forest.

The origin of the last-mentioned monastic establishment dates, according to tradition, as far back as the time of the Merovingian Kings, when some anchorites, whom want and danger had driven together, built a cell and chapel on the Steinbach.

Thanks to pious donations in the first centuries of its existence, to advantageous purchases in the later ones, and to clever management at all times, there grew out of this small beginning the famous and wealthy monastery the superior of which styled himself, from 1746 onward, "We, Prince of the Holy Roman Empire and Abbot of St. Blaise, in the Black Forest, Lord of the imperial county of Bonndorf and of the outlying Austrian lordships of Staufen and Kirchhofen, as well as Gurtweil and Oberried, Hereditary Arch-chaplain of his Imperial Majesty in the outlying provinces,* and President of the estate of Prelates therein."

Into the school of the monastery, which had always enjoyed a good reputation, new life was infused, about the time of Gerbert's arrival, by some of the monks who, on returning from the Congregation of St. Maur, in Paris, whither they had been sent to complete their studies, brought with them to St. Blaise a profounder learning, a more elegant taste, and less pedantic methods than had previously been known there. Considering the studious and religious disposition of the youth, it is not to be wondered at that what he saw and heard in the monastery made so favourable an impression upon him as to induce him, in 1736, to enter the Order. His novitiate was not of long duration. Already on September 28, 1737, at the age of seventeen, he made his monastic profession, and on May 30, 1744, he was ordained priest.

Martin Gerbert's talents and love of learning, which had been the admiration of his fellow-students and teachers, did not remain unnoticed by Abbot Meinrad, who appointed the young monk professor, first of philosophy and then of theology, to which latter charge was soon after added that of librarian. During the ten years he held the professorship, his chief attention was naturally given to theology. Indeed, the twenty-two volumes published by him up to 1766 contain exclusively theological works, eight of them forming a complete system of theology, treating respectively of the principles of exegetical, symbolical, mystical, canonical, dogmatical, moral, sacramental, and liturgical theology. But whilst devoting himself mainly to this branch of knowledge, Martin Gerbert did not neglect the others. As a student he had not only diligently pursued the special theological studies, but also cultivated lovingly the Roman and Greek classics, Hebrew, history, modern languages, and music; and now as librarian he availed himself of the advantages of his position, and made strenuous researches into the ecclesiastical and secular history of the middle ages. The rich resources of the library of St. Blaise, however, could not supply all the information needed for the realisation of his projected works on the old Alemannic liturgy and on sacred music from the earliest age of the Church to his own time. Hence the desire grew upon him to consult other storehouses of books and monuments. "Having made up my mind," he wrote some years after, "to publish an account of the ancient liturgy which long ago had been in use in the principal and first countries of Germany which embraced Christianity—these being the only Catholic countries of which such an account does not exist—it appeared to me necessary that I should visit Alemannia." The prospect of literary fame to be gained by the monastery would probably have proved a sufficiently powerful motive to incline the superior to give a promising member of the community leave to travel; but there was another motive which no doubt urged him still more strongly to favour Martin

* It was the Arch-chaplain's duty to betake himself, as often as any member or members of the Imperial family came into these provinces, to their temporary residence, celebrate mass, say grace at table, and perform any other priestly office that circumstances might call for.

Gerbert's wishes. Old Abbot Meinrad had perceived that this monk was possessed of gifts and graces which fitted him for more important and more difficult offices than those of professor and librarian; and as nature seemed to have designated him his successor he began to regard him as such, made him early acquainted with the administration of affairs, and now consented readily to his favourite going abroad, which was the best means of acquiring a knowledge of men and the ways of the world, and an excellent preparation for the duties of prince and abbot. In Schlichtegroll's "Nekrolog auf das Jahr 1793," it is stated that "the abbot educated him, made him study and travel, employed him in affairs, and, in one word, trained him from early youth to be his successor."

Martin Gerbert's first excursion took him to Paris, whither he went by way of Breisach, Mœyen-Moutier, Senones, and Flavigni, and whence he returned by way of Compiègne, Clairvaux, Faverney, Luxeuil, and Remiremont. This was in 1759. In the next two years, 1760 and 1761, he explored Alemannia and Suabia in all directions. After this he travelled in Bavaria and Austria; and in 1762 he visited Italy, where his longest sojourn was in Rome. Wherever he went he cultivated the acquaintance of the learned and ransacked the libraries, examining whatever books, manuscripts, inscriptions, gems, antiquities, &c., he could get sight of. His amiability and learning would have secured him a kind reception in any case, but his being a member of a monastic order cannot but have been of great advantage to him. In Rome, where he made very successful researches in the Vatican and other libraries, he must have found even more valuable information than in any other place he visited; for Garampi, the keeper of the papal secret archives, who had been staying for some time at St. Blaise, and had been his companion during part of his travels, was an intimate friend of his, and Braschi, who, in 1775, ascended the papal see as Pius VI., but in 1762 was privy secretary to Clement XIII., sought and loved his company. Martin Gerbert's chief object in searching the Italian libraries was to collect material for a history of music. He himself tells us how he was induced to undertake such a work. "The love of music," he says, "I sucked in with my mother's milk, and from early youth I applied myself to the acquirement of this art, even when severer studies occupied me. But it was by the precious St. George's codex, which contained the five books of *musica* by St. Severin,* besides other similar treatises, which had lately been brought to St. Blaise in order to be printed there, that I was incited to realise my early conceived project of writing a history of music." Martin Gerbert went so far south as Naples, and in Northern Italy visited, among other places, Verona, Padua, Venice, and Bologna. His visit to the last-mentioned town brought him in personal contact with one of the most remarkable musical characters of the last century—namely, with Padre Martini, who was the oracle of his age, and whose fame for learning has not been equalled by any other theorist, teacher, or composer. But although the two men now saw each other for the first time, they had been for years in correspondence. Without jealousy they imparted their treasures and knowledge to each other, and thus they were made doubly productive. Who can help admiring the noble and beautiful example, and regretting the rareness of its imitation? Gerbert says, in the account of his travels ("Iter alemanicum, accedit italicum et gallicum"): "From

Ferrara I went to Bologna, where I called at once on Giovanni Battista Martini, of the Order of St. Francis. Many matters concerning the history of music we had already discussed by letter. We divided the labour amicably between us, so that he undertook the investigation of the history of music generally, but I particularly that of sacred music from the earliest age of the Church down to the present time. I was astonished at the number of 17,000 authors on the theory and practice of music which this industrious man has collected. Nevertheless, I gave him—I say it without boasting—out of my collection, for the most part made in German libraries, several authors which in my opinion are of greater service than many things in his own store. We compared our treasures and communicated them to each other." Padre Martini's library assumes a still more imposing aspect if we take into account that in these 17,000 works the musical compositions were not included, and that among them were 500 manuscripts. In the formation of this rare as well as extensive collection he had been assisted by his admirers, more especially by his friend Farinelli (Carlo Broschi), the famous singer, who also is said to have induced him to undertake the "*Storia della musica*" (3 vols., 1757, 1770, and 1781). Burney speaks of the *padre's* library, more especially of the MSS., with the greatest enthusiasm: "Besides his immense collection of printed books, which cost him upwards of a thousand zechins, P. Martini is in possession of what no money can purchase, MSS. and copies of MSS. in the Vatican and Ambrosian libraries, and in those of Florence, Pisa, and other places, for which he has had a faculty granted him by the Pope, and particular permission from others in power." (See "Present State of Music in France and Italy," pp. 194, &c.)

Gerbert, according to Gerber, made his musical-historical project known to the world in 1762, and asked for contributions complementary of his materials, a request which was not disregarded. On July 31, 1762, Marburg published this prospectus—the title and contents of the work—in the "*Kritische Briefe*," vol. ii., pp. 313, &c. (not, as Gerber and Fétis say, in vol. i.), introducing it with these words: "He made latterly known to the public by a printed intimation the detailed contents of his work, which, as it may not be in many hands in these parts, I cannot refrain from here inserting." From a letter written by Father Heer, a monk of St. Blaise, on September 16, 1763, we learn various things concerning Gerbert's doings, achievements, and intentions: "Our Father Martin sojourned three months in Rome and still longer in Vienna, and in the interval visited Naples and Montecassino. His *autores de musica inediti* have now run up to 50, but he edits only one-half of them." Although Gerbert was already, in 1763, so far advanced with the collecting of materials, his two great works on music, "Concerning Chant and Sacred Music from the earliest age of the Church to the present time" ("De cantu et musica sacra a prima ecclesiæ ætate usque ad præsens tempus") and the "Ecclesiastical Writers on Music, chiefly sacred" ("Scriptores ecclesiastici de musica sacra potissimum"), were not published till 1774 and 1784 respectively. The long postponement of the publication was owing to several causes: the difficulty of the task, the change which took place in the author's position, and the fire which in 1768 destroyed the monastery, and consumed, along with other treasures, the incomparable St. George's codex and the whole apparatus Gerbert had collected on his travels. In writing of this misfortune he says: "My only consolation after this painful loss was the circumstance that the first part of the 'History of Music' had already passed through the press, and

* This codex belonged to the St. George's Monastery of Willingen, in Würtemberg. The five books of *musica* here mentioned are those by Anicius Manlius Severinus Boethius, who may not generally be known as a saint.

that copies of the treatises contained in the codex were elsewhere to be found."

The change in Gerbert's position above alluded to took place on October 15, 1764, when, Meinrad having died, he was elected abbot by his fellow-monks. What the new abbot, Martin II., thought of this change we learn from a letter which he wrote soon after his consecration to the Abbot of St. George's of Villingen: "My account of my travels is still in the press, for everything is going slowly. I shall not be able to publish anything beyond what I had already formerly prepared, in the happy days, before they had torn me out of my literary leisure, wherein I was so content with my lot, knowing no other wish than that of remaining undisturbed therein. But now I see myself transported as it were into a strange part of the world, and this unfortunately at a time when the Church and her servants are threatened by the greatest dangers."

Abbot Martin II. of St. Blaise reminds me in more than one respect of Abbot Samson of St. Edmundsbury, whose portrait Carlyle sketches so vividly in "Past and Present." The divergencies of their character, it is true, are not inconsiderable; but they arise rather from the different conditions of the times they lived in, and from the different experiences they had gone through in the earlier part of their lives, than from fundamental differences in their original dispositions. Of Abbot Martin it could not be said, as of Abbot Samson, that he was a man "whom no severity would break to complain, and no kindness soften into smiles or thanks." But then he never had to do battle with adversity: neither had he to beg his bread on his journeys through foreign lands, nor was he put in chains by his superior. No wonder the monk of St. Blaise was less stern than his brother of St. Edmundsbury. The similarity of their character, however, is greater than the dissimilarity. The love of learning and hatred of shams were equally strong in both. They were untainted by vain ambition, and would have preferred remaining in the humbler position of librarian; but, being called to the higher one, they performed its duties with all their might. What Jocelin of Brakelond, and after him Carlyle, says of Abbot Samson's "right, honest, unconscious feeling, without insolence as without fear or flutter, of what he and what others are," of "his courage to quell the proudest," of "his honest pity to encourage the humblest," of "his noble reticence," and of "his patience to hear unreason, and lay it up without response," and much more besides might be literally applied to Abbot Martin. Nay, did not the latter actually speak some such words as are reported of the other: "I wish, too, that every monk of you have free access to me, to speak of your needs and grievances when you will." And would not the abbot of the twelfth century have judged as he of the eighteenth who decided that the right of succession in a leasehold was no longer to belong to the youngest, but to the worthiest son, and to the youngest only if all were equally worthy? Although Abbot Martin was a pious and truly religious man, passing three hours every morning in prayer and self-contemplation, and also saying mass before taking up his other occupations, he was more liberal-minded and enlightened than any of his predecessors. Indeed, some of the older monks did not at all approve of the relaxation of the former rigour, and no doubt would have made opposition had it not been for the esteem, admiration, and fear with which their superior inspired them. "Monasteries," he held, "should be workshops of learned industry; and their inmates should disprove the contemptuous reproach of an idle, useless life by scientific works." He tried to inculcate into the community at the head of which he

was placed that their Order was not merely an order of obedience, prayer, and repentance, but also an order of useful activity. The sciences were, in his opinion, the fairest treasure and ornament of monasteries. No sooner had the abbot issued and put in force his new regulations for the conduct of the monks than he set himself to improve the method of teaching in the school of the monastery. The nature of his innovations might have been foretold from certain remarks in the "Iter alemannicum, &c." He says that this diary was written with the intention of encouraging his fellow-monks to devote themselves with steady application and wise discrimination to art and science, "to shake off the old scholastic school dust, and to discontinue the pseudo-erudite disputes from which never any good can result either for Church or State." He recommended most strenuously the banishment of all mechanism from the teaching manuals, and among other excellent advice he gave the teachers was this: to make the pupils acquainted with the literature of each of the sciences they were learning, so that after leaving school they might continue their studies by themselves.

In his endeavours to ameliorate the condition of his secular subjects, Prince-Abbot Martin was indefatigable. New roads were made, the country schools were put into a state of efficiency, a bank for the safe investment of the capital of orphans was founded, a hospital was built, wool-spinning and muslin-embroidery were introduced, the extravagant number of holidays was reduced, &c., &c. Nor did the prince-abbot's efforts for the well-being, present and future, of his subjects stop here. He prescribed regular attendance at church on Sundays and holidays, prohibited blaspheming and swearing, the tending of cattle, &c., by young people of both sexes promiscuously, the superstitious and dangerous ringing of church bells during thunderstorms; prohibited, likewise, coffee-drinking and smoking to all persons under twenty-four years of age, and other things endangering the peace, safety, health, morality, and salvation of the people. The way in which he sometimes exercised his paternal government may, seen in the light of the nineteenth century, raise a smile; but his intentions, it must be admitted, were good, and so were also, in the majority of instances, the results. In short, under Martin II.'s administration the monastery and its school became model institutions of their kind, and the country enjoyed more order and greater prosperity than it had ever done before.

The course of the prince-abbot's reign, although on the whole smooth, was not invariably so. The destruction by fire of the monastery and church, in 1768, must have been a terrible blow to the religious community of St. Blaise, and more especially to their head. But, in the case of a man of Abbot Martin's mettle, the painfulness of the occurrence and its consequences were compensated by the pleasure arising from the display of energy and from the realisation of practical and artistic ideas, for which now ample opportunities offered. Already, in 1771, the dwellings of the new monastery were finished, and, ten years later, also the church, one of the finest in Germany, an imitation of Maria della Rotonda in Rome. According to Professor Sander, about a million of florins were spent in building the new monastery and the church, this estimate including 17,000 florins for the organ, a finely-toned instrument of fifty stops, by the old Silbermann. Abbot Martin never considered any expenditure for the library too great. That he now took good care that the architect (Pigage) should provide a worthy and convenient receptacle for his treasures may be easily imagined. The

new library consisted of a cheerful, well-lit hall, with a gallery and sixteen adjoining cabinets. "In the cabinets," we learn from the above-quoted authority, "a great quantity of books can be put up, and, thanks to the galleries, large ladders may be dispensed with. . . . The cabinet of coins is beside the library." Nicolai, who, like Sander, visited St. Blaise in 1781, furnishes some more particulars. He relates that the library of the new monastery was put up in a spacious hall, with adjoining cabinets, which were richly stored with coins, engravings, and minerals, as well as with books. The latter belonged for the most part to the departments of theology, history, and diplomacy; German literature, excepting Gellert's works, was hardly represented at all.

The differences which the prince-abbot, who was a subject as well as a prince, had with the Austrian Government on account of increased taxation, curtailments of his sovereign rights, and interferences with the conventual regulations (for instance, the duration of the novitiate) were troubles unmixed with pleasurable emotions, and therefore of a more vexatious and grievous kind than those caused by the conflagration. During the life of Maria Theresa things were easily made smooth by a little diplomacy, for the abbot was a great favourite of the Empress. But all was changed when her son Joseph II., the reformer, the enemy of priestcraft and monachism, took the reins of government into his hands. The last years of the abbot's life were indeed more and more embittered by the tendencies of the age. They made him tremble for the safety of Church and State, for he was a believer in papal infallibility, and regarded with abhorrence the freedom of the press and the then flourishing "enlightenment." Jansenism found in him a ruthless opponent. The state of his mind is reflected in the works which he produced in those years (1789-1793), in the "Church Militant" ("Ecclesia militans, regnum Christi in terris, in suis fatis representata"), the "Reflections on the Present Dangerous State of the Church" ("De periclitante hodierno ecclesia statu, praesertim in Gallia"), &c., &c. The sweetness and evenness of temper which distinguished Martin Gerbert during the greater part of his life seem to have given way at last to an inborn but hitherto well-mastered irritability. Death, ushered in by inflammation of the chest and dropsy, laid his hand upon him on May 13, 1793, and removed him, we may say, out of a world with which he felt no longer in harmony and where his work was done.

The following extracts from Sander's "Journey to St. Blaise, about Michaelmas, 1781," interspersed with supplementary and explanatory notes derived from other sources, will picture to us the ways and appearance of the abbot and his surroundings. Thus we shall be enabled to realise more fully the character of the man, his influence, and his work:—

"St. Blaise is a real palace, wherein one finds the longest passages and the largest halls, and an infinite number of rooms. In order to facilitate the search for the monks and the strangers an animal is painted above every door. In the middle storey the quadrupeds, in the upper the birds, are depicted by master hands. There you can live with the lion, with the cat, with the elephant, with the parrot. . . . In the monastery visitors have rooms, cabinets, the necessary furniture, good beds, and all possible attendance and attention. St. Blaise is a large establishment, but everywhere one sees order, regularity, good arrangements, and a certain fixed plan which is never swerved from. The motive spirit of the prince governs everywhere, and spreads from the anointed head to all the members. In this house very much is done every day, and the calmness and

quietness which should dwell therein are not disturbed thereby. I have not noticed here at all some things which I was sorry to see in other much smaller monasteries, and indeed have spent here five days with great pleasure and much profit." Although living in the monastery, our professor did not feel as if he were cut off from the world. "One is here surrounded by monks, but their knowledge goes beyond the narrow bounds of the cell. One suffers want in no respect; but then the whole way of thinking of this religious society is attuned to higher things than eating and drinking. Earthly high-living and spiritual idleness is by no means the dominant tone at St. Blaise. . . . The holy exercises which are prescribed by the Order are practised without exception and at all times, day and night. But also the remaining time is filled up, and the less the inclemency of the climate, the severity of the weather, and the disagreeable situation of the monastery allows of other amusements and diversions, the more the industry of the monks confines itself, after the example of their worthy and wise superior, to books, documents, collections, manuscripts, medals, monuments of ancient history, objects of natural history, coins, and maps. The enlightened prince tests their capacities and distributes the work. Every one has his day's work and destination. Some are occupied at least in copying the erudite works of their superior, in printing them, and in correcting the proofs." In short, the relation of Abbot Martin to the conventuals was, as the necrologist describes it, that of an experienced and pious father to his sons and friends, who were intrusted to his guidance in order to be led to an activity profitable to religion and civilisation.

(To be continued.)

"ELIJAH"

A COMPARISON OF THE ORIGINAL AND REVISED SCORES

By JOSEPH BENNETT.

(Continued from page 528.)

No. 8—"What have I to do with thee?" The differences between the MS. and printed score in this number are very numerous and important. Noticing that the former is marked "Allegro agitato" instead of "Andante agitato," we observe also that the original time was 3-4, and not 6-8—a variation which materially alters the character of the music. Apart from this, and the fact that the repeated notes for strings are quavers, not semiquavers, the orchestral introduction is as we now have it up to the fifth bar. At that point, instead of a lead-up to the exclamation, "What have I to do with thee?" the soprano voice enters, echoing the oboe phrase upon the words, "Help me, man of God." The recitative in the printed score is, therefore, an addition. From the beginning of the passage just indicated to the cadence in B minor both versions are substantially the same, but thence to the end of the *Widow's* solo they are entirely different. The solo is thus continued in the MS.:—

The musical score is presented in two staves. The top staff is for the Soprano voice, with the lyrics "Help . . . me," written below it. The bottom staff is for the Oboe and Strings. The Oboe part is marked with a treble clef and a key signature of one flat (B-flat). The Strings part is marked with a bass clef and a key signature of one flat. The tempo is marked "Allegro agitato" and the dynamics include "sf" (sforzando).

Help me, . . . man of God, my son is sick.

dim *p*

Help me, . . . man of God.. *Oboe.*

dim.

p *Oboe.*

At this point occurs a short unaccompanied recitative—

For if thou wilt—est, he still by thy pow'r may be as—sist—ed.

immediately after which *Elijah* exclaims, "Give me thy son," and the prayer, "Turn unto her," follows, with some variations from the printed score. Passing over slight differences in the orchestration, it should be noted that the theme of the *Andante* begins on the latter half of the first bar, and that the first clause of the second phrase is the same as that with which the melody opens. From bar 9 to the end of the prayer the versions differ materially, as a glance at the original will show:—

For Thou art gra-cious

Here the *Widow* interposes with the question, "Wilt thou indeed shew wonders to the dead?" and again we find the two scores completely at variance. Originally the passage stood thus:—

Wilt thou indeed shew wonders to the dead? Say, shall the dead a—
pp *p*

— rise and praise thee? say, shall the dead arise and praise thee?
(*Elijah.*) Lord, my God, . . .

The second prayer, "Lord, my God," follows, with the trombones accompanying, and then we once more arrive at a passage which the printed score shows to have been rewritten. In the MS. the music to "The Lord hath heard thy prayer" runs as subjoined:—

pp *p*
The Lord hath heard thy pray-er, the

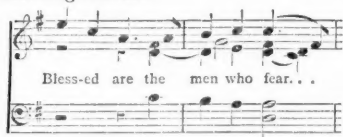
p *pp*
soul of my son re-viv-eth, my



At this point occurs a short recitative for the *Widow* and *Elijah*—



following which comes the passage "Now by this I know," the melody being the same as in the printed score up to bar 5, where, in the MS., the number abruptly ends with a cadence set to the first words of the succeeding chorus:—



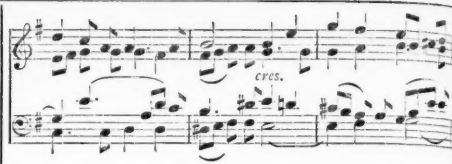
This leads directly into the chorus "Blessed are the men who fear Him."

Few examples of more thorough change than that which Mendelssohn caused this scene to undergo can be adduced. Fewer still so forcibly illustrate the adage, "Second thoughts are best."

No. 9—Chorus, "Blessed are the men who fear Him." The leading theme shows a marked variation in the MS. from what it is as printed. The first two bars run thus:—



Further important differences are apparent as soon as the subject is taken up by the tenors. A comparison of the subjoined extract with the corresponding passage of the printed score will show their character:—



In the MS. the second subject, instead of being given to the sopranos alone, is harmonised for the three upper parts:—



The basses echo the phrase, as now, but with varied harmony—



and then comes a passage which Mendelssohn cut out bodily, substituting for the eighteen excised bars no more than four:—



THE GREAT COMPOSERS

BY JOSEPH BENNETT.

No. XII.—ROSSINI (continued from page 525).

We have referred to the preparations made by Rossini's enemies on account of "Il Barbiere," and several independent accounts of the first performance give a clear idea of what they resulted in. The overture proper, not the one now associated with the work, was scarcely listened to, a murmur of excitement filling the house. Presently the storm broke. Garcia played *Almaviva*, and in the serenade scene introduced a Spanish air, arranged by himself. As, however, his guitar was out of tune, and a string broke in screwing up, the audience began to laugh and hiss; subsequently proceeding to imitate the song with all manner of absurd exaggeration. "Largo al factotum" passed unheard amid the din, while afterwards a series of accidents intensified the ridicule and hilarity of the house. Vitarelli (*Don Basilio*) stumbled and fell on making his entry, and began singing with a handkerchief to his nose. Then, in the finale of Act I., a cat came upon the stage, and had to be chased off, amid convulsions of laughter. It is not wonderful that Rossini, who, as usual, presided in the orchestra, felt greatly annoyed; but he did not exhibit his usual prudence in turning round, when the curtain fell, shrugging his shoulders at the people, and showing his contempt for their verdict by applauding. The result of this injudicious act was that not a note was afterwards heard for uproar. But the master refused to lose his temper again. When all was over he returned home and went to bed, where he was found fast asleep by certain of the artists who called to condole with him. In the morning he got up, wrote "Ecco ridente in cielo," to replace the Spanish air, and went back to bed again, determined that the second performance should take care of itself. By that time the Romans thought it might be as well to hear the music. They listened accordingly; with what result let M. Azevedo tell:—

"While they sang 'Il Barbiere' without him, the master remained quietly in his apartment, chatting with some guests about the terrible vicissitudes which composers have to undergo. All at once a noise was heard in the distance; it drew nearer, and the name of Rossini could be distinguished above the tumult. Doubt was no longer possible; the exasperated public had come to give the author of the work so abundantly hissed a bad quarter of an hour. Rossini himself believed that they would set fire to the house. But friendly voices soon reassured him. The people had heard the first act, and, being ravished, sought the composer, whom they conducted to the theatre in triumph, by the light of torches, and there applauded and acclaimed as much as on the previous evening they had hissed and contemned. For Rossini the Tarpeian Rock was not near the Capitol, but the Capitol near the Tarpeian Rock. He began by suffering, to finish by triumph. But one less strong might have been broken in the process."

Thus did genius assert itself, and an immortal work, which sprang without effort from a brain surcharged with all that constitutes musical inspiration, set out on its jubilant course. It is needless to dwell upon the beauties of "Il Barbiere." Enough that the opera will go down to remotest posterity as the most superb example of Italian lyric comedy, alike by reason of its melodic grace and invention, its gaiety, and its unflagging humour.

From Rome the master returned to Naples, and found the San Carlo a heap of ruins, the theatre having been destroyed by fire. This did not interfere with his engagement to Barbaja, who, like an



The ensemble on the words "He is gracious, compassionate," &c., offers another variation, standing thus in the MS.:—



From this point to the end of the chorus in the printed score is 27 bars, in the MS. no more than 15, so that it Mendelssohn took away in one place he restored the balance by additions in another. As the original differs wholly from the revise, the 15 bars are here given:—



In this chorus we have another striking example of the thoroughness with which the master worked at his self-imposed task of alteration and improvement.

(To be continued.)

enterprising *impresario*, had two other houses at command. The Del Fondo was one, and there, in June of the remarkable year 1816, Rossini produced a Cantata, "Teti è Peleo," for the *fêtes* connected with the Duchesse de Berry's marriage. Although of small dimensions, being about equal to one act of an opera, Barbaja's best artists—such as Colbrand, Dardanelli, Nozzari, and Porto—played in it, and achieved as much success as a mere *pièce d'occasion* could be expected to afford. Following this came a two-act opera, "La Gazette," written for the Fiorentini, where the famous buffo, Casaccia, was engaged. In this instance the master returned to the old style of such works, in order to accommodate the principal artist. According to one biographer, "La Gazette" made little effect; but M. Azevedo, speaking after a study of the pianoforte score, asserts that it "ought to be very diverting when played by good artists." The question is of small account, and we pass it the more readily because the next opera awaiting notice is "Otello," which was produced at the Del Fondo in the autumn of 1816, with Colbrand as *Desdemona*, Nozzari as the Moor, and Davide as *Rodrigue*. Strange to say, the success of this work, which still lives to attest its composer's genius, was not immediate. The Neapolitans found it too sombre and tragic for their taste, and not the Neapolitans alone. When "Otello" was transferred to Rome in 1817, the catastrophe had to be entirely removed. The Moor, it is true, seized the fatal pillow, but on *Desdemona* exclaiming, "What doest thou, miserable man? I am innocent," he asked, "Is that really true?" and, receiving the reply, "I swear it," brought the lady to the footlights, where both sang a lively piece from Rossini's "Armida." That the opera was not a decided failure at the outset of its career appears from the action of Barbaja, who brought it out in the new San Carlo. This fresh appeal to public taste proved entirely successful, and "Otello," no longer too shocking for Neapolitan nerves, entered upon its brilliant career. As a point of interest, it may here be stated that the Roman ending of "Otello" was in vogue as late as 1823. In that year M. Edouard Bertin wrote, concerning a performance witnessed by him: "Davide, considering apparently that the final duet of 'Otello' did not sufficiently show off his voice, determined to substitute for it a duet from 'Armida,' which is very pretty, but anything rather than severe. As it was impossible to kill *Desdemona* to such a tune, the Moor, after giving way to the most violent jealousy, sheathes his dagger and begins, in the most tender and graceful manner, his duet with *Desdemona*, at the conclusion of which he takes her by the hand and retires, amidst the applause and 'Bravos' of the public, who seem to think it quite natural that the piece should finish in this manner, or, rather, that it should not finish at all; for, after this beautiful *dénouement*, the action is about as far advanced as it was in the first scene." M. Bertin was clearly wrong in his explanation of the change; but the fact that it should have survived and been applauded for seven years makes us wonder how Rossini, catering for a public so careless of dramatic propriety, could have gone as far as he did in the direction of better things. To what heights might the author of "Guillaume Tell" have risen had his early years been spent amid a people less tolerant of absurdities! "Otello" shows a further development of the reforms begun in "Tancredi." The music of each scene is continuous; the recitatives are all freely accompanied by the orchestra, and the employment of two choruses in the first finale marks a step towards the impressive combinations of a later time. Moreover, provision in the score for four horns and three trombones

foreshadowed an orchestra such as the Italians then had no conception of.

Hardly had the costumes worn in "Otello" lost their freshness before our indefatigable master was in Rome, carrying out an engagement made with Signor Cartoni, of the Valle Theatre. Cartoni had offered him 300 Roman crowns (about £62) for music to an opera written by Ferretti, and entitled "Cenerentola ossia la Bontà in trionfo"; undertaking also to board the composer during his stay in the Eternal City. The *impresario* was a grocer, and it is said he supplied Rossini's table with such strong and highly spiced food—thinking, perhaps, to give him ideas pungency—that the master fell ill, and was ordered to modify the incendiary character of his diet. Rossini had his new work ready for the Carnival of 1817; when it was produced with success notwithstanding a performance distinguished rather by the absence than the presence of merit. A notable worthy feature in "Cenerentola" is the studied absence of all the fairy effects and supernatural "business," plentifully found in the piece—Etienne "Cendrillon"—from which the libretto was adapted. It is said that this was owing to Rossini's own action; he demanding "the complete suppression of the marvellous," and requiring that the French *féerie* should be "reduced to the proportions of a simple comedy—a *dramma giocoso*—where all the situations are brought about and worked out by purely natural means." The reason here assigned was not, however, that put forward by Ferretti, the librettist, in a preface to his book, where we read: "If 'Cenerentola' do not present itself before you in company with a magician prolific of phantasmagoria, or with a talking cat, and if at the ball it does not lose a slipper, as at the Théâtre Français or in some large Italian house, you ought not to consider that as high treason, but rather as a necessity of the Valle stage. Rossini's objection was probably the true reason, and had its foundation, no doubt, in practical wisdom for the Italian stage of that day was incapable of elaborate scenic effects. We shall see, by-and-by, how near a ridiculous artifice came to ruining "Mosè in Egitto." With regard to the music of "Cenerentola," Mr. Sutherland Edwards has happily said that it "belongs to the composite order of architecture." In point of fact, Rossini built up the opera much as Handel constructed some of his oratorios—by fitting together fragments from other works; the only difference being that in the Italian master's case the other works were all his own. That other writers for the lyric stage have done the same—even Wagner is suspected of having used in "Parsifal" portions of his once projected "Christus"—may be no justification; but the real question is whether any justification is required when, as in Rossini's case, the effect is happy. Who has ever complained because Handel's lovely air "Lord remember David" originally figured in "Sosarme," or because the still more beautiful "Holy, holy" is the "Dove sei amato bene" of "Rodelinda"? "Cenerentola" did not meet with the success of "Il Barbiere" for reasons connected rather with the subject than with the music; and from Rome the incessantly active master hurried to Milan, where another great task awaited him.

His business in the Lombardian capital was to write an opera for La Scala, the book entitled "La Gazza Ladra" having been prepared by a lawyer named Gherardini. The remuneration agreed upon was £96. The subject, as is well known, was found in a French melodrama, "La Pie Voleuse," and is a good subject enough for an opera of domestic interest, but Gherardini was altogether a raw hand, having never before written a line for the stage. This led Rossini

to remark, with his customary humour, "In consideration of your great experience at the bar, I leave you free to deal with the Trial Scene as you please; but, for the rest, I desire that you will follow my indications." Gherardini, not being proud, accepted these conditions, and the two men worked together comfortably. The master had resolved to make a special effort in "La Gazza Ladra." He could not forget the indifferent reception of "Aureliano" and "Turco" by the Milanese public, whom he resolved now to subdue, if that were at all possible. Looking at the vast space of La Scala, the way to victory showed itself. He would give the orchestra a splendour of sonority and a measure of importance in the general scheme such as the Milanese had never known. At the very beginning of the overture, therefore, he introduced two side-drums, answering each other from opposite sides of the orchestra, in the now well-known, but then novel and surprising, manner. *A propos* to this, a good story is told by Mr. Edwards in his biography of the master:—

"One young man in the pit—a student of music, and a pupil of Rolla, the leader of the orchestra—went almost into convulsions on hearing the drums, and wished to take summary vengeance on the composer who had ventured to introduce such instruments into an operatic orchestra. The youthful conservative, with all the ardour of an Italian revolutionist, swore that he would have Rossini's blood, and went about with a stiletto in the hope of meeting him. The master of this vehement orchestral purist warned Rossini that he meant mischief; but Rossini was so much amused at the idea of any one wishing to assassinate him because in an overture of a military character he had introduced a couple of drums, that he got Rolla to bring him and the young man together. Then, in a humble tone, he set forth his reasons for introducing the instruments which had so irritated the student's susceptible ears, and ended by promising never to offend in a similar manner again. For which or a better reason Rossini never afterwards began an overture with a duet for drums."

There were other objectors besides this young man, and, strangely enough, some protested against the light themes introduced into serious situations, one example of which offence even Stendhal declines to champion. Indeed, that biographer protests that in none of his operas has Rossini been guilty of so many faults of sense and feeling as in "La Gazza Ladra." The explanation is, perhaps, that the master, for all his desire to astonish the Milanese, wrought hurriedly. On this point the publisher Ricordi is a witness, assuring Stendhal that Rossini composed one of the most important duets in his back shop, and in less than an hour, while all sorts of business was being transacted around him. Yet the opera was an enormous success. Stendhal attended the first performance, and says:—

"It was one of the most unanimous and most brilliant triumphs that I have ever witnessed, and the enthusiasm sustained itself for three months. . . . After having applauded (the overture) to the utmost, shouting and making all the noise imaginable during five minutes; and when unable to do any more, I observed that each person spoke to his neighbour—a thing quite opposed to Italian mistrust. Men of all ages and temperaments cried in the boxes: 'O bello! O bello!' repeating the words twenty times running. . . . These transports had all the vivacity, all the charm, of a reconciliation. . . . Thenceforward the representation was nothing but a scene of enthusiasm. At each piece Rossini was obliged to rise several times and salute the public from his place at the

piano, and he appeared sooner tired of doing this than the public did of applauding."

Leaving Milan early in 1817, Rossini returned to Naples, and there composed "Armida" for the San Carlo. Thence he went to Rome and produced "Adelaide di Biergogna" at the Torre Argentina, this occupying him till February 3, 1818, between which time and March 22, he was bound to prepare an "oratorio" for the Lenten stage of the southern capital. We ought not, perhaps, to be surprised at any achievement of Rossini after the composition of "Il Barbiere," but the rapidity with which he composed "Mosè in Egitto" is astonishing nevertheless. According to some authorities, the master called in help for the first time; Carafa writing certain recitatives and also Pharaoh's air, "Arispettar mi." Allowing for this the labour was immense, especially taking into account the often serious and elevated character of the music. As to this, Rossini succeeded in puzzling as well as surprising the Neapolitan amateurs. To illustrate the plague of darkness he wrote an orchestral piece so unlike Italian music that gossip assigned it to a German composer whom some went so far as to name. M. Azevedo tells us that a copy of the movement was actually sent for identification to the musician in question, who promptly replied that it was not his and that he had never produced anything so beautiful in his life. The "oratorio" was a success, imperilled, however, by the ridiculous scene of the passage of the Red Sea. So badly was this managed that persons in the pit saw the waters standing, defiant of natural laws, six feet above the level of the shore; while those higher up could amuse themselves by watching boys make waves with green baize, and perform the miracle of dividing the deep. All through the season this effect produced roars of laughter, and it was not till the revival of the piece in 1819 that Rossini ennobled the situation and distracted the attention of the audience by introducing his famous Prayer. Stendhal tells the story of this immortal inspiration, on the authority of a friend who was a witness:—

"The day before that fixed for the *reprise* of 'Mosè,' one of my friends found himself, about noon, at the house of Rossini, who, as usual, was idling in bed, giving audience to a score of callers, when, to the great joy of all, Tortola (author of the libretto) appeared, crying 'Master, I have saved the third act!' 'And what hast thou done, my poor friend?' replied Rossini, imitating the manner—half burlesque, half pedantic—of the man of letters. 'They will laugh in our faces, as usual.' 'Master, I have written a prayer for the Hebrews before crossing the Red Sea.' Thereupon the poor poet took from his pocket a roll of papers and gave them to Rossini, who began to read some scrawl on the margin of the principal one. Tortola bowed and smiled during this process: 'Master, the work of an hour!' he repeated in a low voice every few moments. Rossini looked at him: 'The work of an hour, eh?' The poet, trembling and more than ever fearful of some pleasantry, shrank within himself, and, with a forced smile, answered 'Yes, signor.' 'Well, if thou hast taken an hour to write this prayer, I am going to compose the music in a quarter of an hour.' Saying this, Rossini leaped out of bed, sat at a table in his shirt, and wrote the music to the prayer of *Moses* in eight or ten minutes at most, without a piano, and amid the conversation of his friends, carried on at the top of their voices, after the Italian fashion. 'There is thy music,' said he to the poet, who disappeared; and then, leaping into bed, he laughed with us at the frightened air of Tortola."

Here Stendhal takes up the narrative on his own account:—

"On the morrow I did not omit going to San Carlo. Applause greeted the first act, as usual, but when the third came, bringing the passage of the Red Sea, everybody prepared to laugh. Laughter had actually begun in the pit, when *Moses* commenced a new air, 'Dal tuo stellato soglio.' It was a prayer which the people repeated in chorus after *Moses*. Surprised by this novelty, the pit listened, and the mirth ceased. *Aaron* continued; the people singing after him. Finally, *Eleia* addressed to heaven the same petition, the people answering as before, and all threw themselves on their knees with enthusiasm. Then the miracle took place; the sea dividing and leaving a path for the protected ones of the Lord. This last part is in the major. It is impossible to describe the thunder-peal which rolled through the house. . . . Never have I seen such excitement or such a success."

Thenceforward the Italian career of "Mosè" was like sailing over summer seas. We shall meet with the work again when we follow Rossini to Paris, where its ultimate form was taken.

An opera, in one act, "Adina o il Califfo di Bagdad," followed the sacred work, and was written at the request of a Portuguese gentleman, who paid for it one hundred louis d'or. Having completed this trifle, Rossini composed a serious opera, "Ricciardo è Zoraïde," for the autumn season, 1818, at San Carlo. Here he carried the florid style of vocal music to an excess, and went far to confirm a reaction against it, of which, some months later, he took advantage in his "Ermione," a work more nearly allied to the severe school of Gluck than to that of which Rossini was the brightest ornament. A cantata, "Parthénope," composed for Mdle. Colbrand, to sing on a special occasion, completed the master's labours for 1818.

The year 1819 opened with a characteristic incident. Rossini, being entreated by the manager of the San Benedetto at Venice to write him an opera, replied that his Neapolitan engagement did not permit him to be absent long enough for the composition of an original piece, but that he would visit Venice for a few days and arrange a *centone*, which is a piece compounded—like the late Mr. Gardner's oratorio "Judah"—of selections from other works, with, of course, recitatives specially written for the dialogue of the book. Under these conditions "Eduardo è Christina" came into existence, Rossini receiving for the expenses of his journey and trouble the sum of £64. Such are the facts of the case as told by Azevedo; but Stendhal has a very different story to relate. According to him, Rossini was so infatuated with a Neapolitan lady that he would not leave the city—had the Venetian libretto sent to him, and quieted the Venetian manager from time to time by sending him instalments of beautiful music for the new work—with strangely altered words, it is true, but that did not signify. Nine days before the theatre opened the master arrived in Venice, and all went well till, at the performance, it was noticed that a Neapolitan gentleman present was able to sing all the airs before the artists. When asked how he could know new music before hearing it, he replied, "They are playing 'Ricciardo' and 'Ermione,' which we had in Naples six months ago. I want to know why you changed the title." The news soon spread, and the good-humoured Venetians laughed. Not so the manager. Alarmed for the result, he reproached Rossini, who coolly answered, "I promised thee music which should be applauded. This is successful, and what more dost thou want? If thou hadst had common sense, thou wouldst have perceived, from the state of the copies, that it was old music I sent thee from Naples. Bah! for a manager, who ought to be a rogue and a half, thou art only a fool." Azevedo

contents that much of this, notably the scene between *impresario* and composer, is untrue, positively affirming that the character of the piece was agreed upon and that the manager could not have been surprised at what he knew all about. Between these authorities we shall not attempt to decide; wishing to believe the one, and fully conscious that the other has a good deal of verisimilitude to back up his tale. The reported speech to the manager must, if untrue, have been invented by a man not wholly unacquainted with him upon whom it was fathered.

(To be continued.)

BALFE.

In another column is a report of the unveiling of a tablet in Westminster Abbey in memory of Michael William Balfe, known to fame in this country as a composer of ballads and English ballad-operas. The operas of Balfe were decidedly an advance on the melodramas, or dramas with music, patronised by a preceding generation of Englishmen. The æsthetical culture, however, of the present day has so outgrown the style of the "Enchantress" and "Bohemian Girl" that there are many who will look at the honours now paid to the composer as an ill-judged concession either to the enthusiasm of a few admirers and contemporaries of Balfe, or to popular if not vulgar musical tastes. It will be asked, and it has been asked, if Balfe is to have a monument in the Abbey side by side with the memorials of all that is greatest and best in the long line of British statesmen, poets, heroes, and philosophers, why not pay the same honour to Vincent Wallace?—and where are we to draw the line?—and how are we to find space in the national mausoleum for such a possible increase in what the late Dean Stanley referred to with a certain degree of dismay as "the existing number of cenotaphs"? The best answer to the main query is that where the merit in an individual is not so great as to remove all question, the next point to consider is the representative character of the merit. Canon Duckworth, in unveiling the monument erected in memory of Balfe, compared him to Charles Dickens, whom he called a minister of purest delight and recreation to the masses of his countrymen. From this we infer that the memorial in honour of Balfe was like a memorial in honour of Dibdin, both men being representatives of a certain type of popular art; and on that account it need not follow that we are to erect monuments to all, individually, who may have been successful in composing sea-songs or ballad-operas. Compared with Wallace, Balfe claims priority in regard to period; and there must be few who would contest his superiority in respect to genius. Indeed, the real interest, the special significance, of the recently unveiled tablet in honour of Balfe is that it was a tardy and somewhat unwilling tribute to genius, irrespective of those attainments and that acquired knowledge which in this country will, in art or literature, always be the most prized. It shows that the unconsciously exercised power we call genius will sooner or later be recognised in the rough as in the polished product of art, and that the gift of invention, of which the pedantic professors not only in music, but in all arts and even in science, are so strangely jealous, will in the end assert itself. In science the jealousy is more intelligible. Intuition in science is a dangerous quality; and, besides, there is a grand work of labour and research to be done without its assistance. But in musical composition there is absolutely nothing to be done without genius. A "composer" means a man of genius; and, failing in

that quality, he is a mere mechanic. His work, like any other useless mechanism, has just this value—that if the materials cannot be sold for old iron, they can at least be worked up again by others who are better inspired. Thus it happens that on the solid mechanical work of the mediæval contrapuntists modern music reposes. It may be imagined that the self-evident proposition that genius is necessary to musical composition need not be pressed, as no one denies it. But, in one form or another, it is denied now, and daily. It is indirectly denied in the fallacious maxim that genius is “a capacity for work,” and in continued gloatings over passages in biographies in which it is found that great musicians employed orthodox forms and learned their lessons and attended to their “points of imitation” like other good boys; it is expressly denied in supercilious sneerings at Italian composers, and above all Rossini, who, with perhaps the single exception of Mozart, was the greatest musical genius that ever existed. We speak of musical genius apart from the many other attributes, technical, moral, and intellectual, that are necessary to form a great composer. The self-evident proposition that genius is essential in musical works is again denied in the prevalent silly and affected contempt for “tune,” “tunefulness,” or “melody,” without an attempt at explanation of what is or of what may be understood by the use of any of those terms. Again, we are sometimes reminded, with an air of triumph, that genius is quite as apparent in the development and construction of a musical work as in the invention of a melody! Yes, but it is not musical genius; it is only the same genius that, otherwise directed, would terminate in a Dutch clock or in a locomotive: and neither one nor the other would go without natural powers and agents independent of the mechanist. In music, the impulse, the forces of those natural agents are represented by genius. Canon Duckworth reminded those who were standing around Balfe’s monument that his bright, spontaneous song had endeared his music to hearers of all classes, and that his simple, flowing ballads, with their mingled sunshine and pathos, will be the delight of “other hearts and other lips” than those of his generation. Canon Duckworth’s familiar quotation has even been artistically utilised by M. Malempré, the designer of the monument. It is difficult to dissociate in the minds of Englishmen the name of Balfe from the popular air “Then you’ll remember me,” of which a very good judge, Dr. Macfarren, has written, that “it is not the less beautiful by reason of its popularity.” The song is in truth a perfect model of the English ballad form in structure and in modulation, and can be analysed with profit by any student of the elements of form. But the essence of the song, as of all music, is in the untaught quality we name “expression.” It must at the same time be granted that the immense difference between one music and another is in what is therein intended to be expressed. Ordinary sentiments, however much they may endear the music to a large class of hearers, are still ordinary; and steadfastly to persist in their indulgence is simply to degrade the art. It is unfortunate, even for the tablet in Balfe’s memory, that so much of his music was allied to verse that has become a byword and reproach. The merit of the verse is by no means a measure of the merit of Balfe’s music, but it enables non-musical people to understand and to do justice to the opinions of serious musicians who might be inclined to look coldly on the honours paid to a popular but unlearned composer. On the other hand, it must be confessed that it is a frequent and sad feature in the serious-minded that their greatest defect is not in failing to appreciate the genius which

may exist in popular music, but in not seeing it. There is nothing in their own natures congenial to it: they are not attracted by it. Amongst other pointed observations, it was remarked by Canon Duckworth that “the characteristic quality of Balfe’s music was never so little esteemed, or at least so scantily exhibited by composers, as at the present hour.” The whole subject attacked by this apparently innocent observation is too complicated to be approached in the present article. But, with the reservation that the composers of our generation naturally follow the stream of development in the art, just as the greatest amongst their predecessors did before them, it must be acknowledged that, whether it be cause or concomitant, a desire to adopt and invent technical devices is contemporaneous with an absence of spontaneity. To the older devices of canon and imitation have been added what are technically known as “developments”—short, iterated phrases, which, from their individual melodic insignificance, lend themselves to rapid and distant modulations, and to an harmonic treatment which is not, strictly speaking, contrapuntal. This device was beginning to weary and show signs of exhaustion in chamber music when a master amongst masters of dramatic music, and of our own period, introduced a similar device, but with a dramatic object. The “leit-motive,” however, is purely a mechanical device, and for that very reason it opposes the dramatic theories of the inventor himself, and also contravenes the first canon of art—the concealment of art. It curiously resembles what we have recently been told is a notable feature in the poetry of the Ottoman Turks, who “show their originality by presenting stereotyped metaphors and forms in new and ingenious combinations.” Fortunately, the great modern master of the music-drama has himself exhausted his own device. The coming composer of true genius—if he is ever to come—would, by the possession of that faculty alone, be too self-dependent to resort to a mechanism which, to use a vulgar expression, could be “spotted” at once by the veriest tyro in the auditorium. We have seen it stated recently that a young English composer of the highest promise fails in “declamation”—the modern term for recitative. Spohr reminded us long since that if a man could not make a good melody he could not make a good recitative. Mendelssohn, who has contrived some exquisite melodies, was yet not a melodist; and the recitatives in his oratorios that may have pleased his contemporaries would now be thought of the most formal pattern. The same intensity of feeling and momentary abandonment of extraneous aids that make a “tune” will alone give the true point and colouring to dramatic declamation. In the present dearth of invention we have been ransacking history for gavottes. Our researches may gradually creep up to a period nearer our own; and if, in due course, the operas of Balfe be not revived, we are more likely to turn to the naturalism they typify than to artificial devices which, however ingenious and grandly employed, are of a kind that begins and ends in one generation.

UNMUSICAL ENGLAND.

ALTHOUGH the advantage to be derived from “seeing ourselves as others see us” is but a relative one, depending very much for its value upon the degree of competence on the part of our observers, it will scarcely be disputed that Englishmen are, as a rule, eager to seize upon the opportunity whenever and wherever it presents itself, and that even the most adverse criticism of foreign visitors to our shores is sure to be listened to patiently and with something

more than mere curiosity. Indeed, the disposition thus generally exhibited by the educated portion of the community is apt to assume the form of self-depreciation whenever our national musical status is touched upon; a fact the existence of which will, without entering more minutely upon the subject, be sufficiently accounted for by a reference to the number of composers of original genius produced by this country during the last two or three hundred years as compared with that of the great masters who have sprung up during the same period in Italy, France, and, above all, in Germany. If the result of such a comparison alone be accepted as conclusive evidence, then, undoubtedly, we can scarcely as yet lay claim to the title of a musical nation. That it has been so accepted by not a few of our critics in the past, whose experience of English national life had been, to say the least, a very limited one, we are well aware; that it should continue to be so accepted in some quarters, notwithstanding the manifestly rapid strides in general music cultivation which this country has been making of late years, is, however, a circumstance which somewhat detracts from the merit and the instructive value of the strictures periodically passed upon us as an unmusical people. When, in the year 1746, Gluck produced one of his earlier operas in London with but scanty success, Handel is reported to have remarked to his younger compatriot, "You have given yourself too much trouble with this work, the like of which is not appreciated here. In order to please the English, you must think of something more demonstrative and more calculated to stir coarse nerves." The story is related from hearsay by Reichardt, and bears intrinsic evidence of being totally unfounded. Handel understood the genius of the inhabitants of these islands—for whom he has written his sublimest masterpieces—much better. But, *si non è vero*, the story is at least *ben trovato* as showing the kind of estimation in which English musical taste was held on the Continent in the past century. With somewhat altered conditions, the same opinion concerning ourselves may be safely said to be still prevailing in the minds of a majority of our continental neighbours at the present day.

If, as we have stated, there exists a tendency on our part to underrate our own musical capacities, there is, on the other hand, no lack of self-assurance to be discerned in the writings of some of our most recent critics. Dr. von Bülow, some time since, furnished a graceful example of this fact by the publication in the *Leipzig Signale* of a series of letters concerning the musical institutions of the "land of fogs," as he politely denominated this country, which did more credit to his dialectical powers than to his artistic individuality, and the chief purpose of which seemed to be to serve as a convenient background from whence the central figure of the versatile pianist himself might stand out the more effectively. Great men invariably have imitators. No sooner had Hans von Bülow, some years ago, accomplished his *tour de force* of playing from memory six of Beethoven's sonatas at a stretch, than we were told in our "Foreign Notes" that "the eminent Austrian pianist, Herr Bonawitz," had done the same thing at Vienna. The last-named gentleman has now likewise emulated his prototype in his critical excursions in England, and has communicated his experience of our musical capacities, tastes, habits, and institutions to his friends of the *Wiener Signale*. The subject he has chosen for his inquiry lies, it is true, in a small compass, and could be easily circumvented by a foreigner in a week or two, especially if he be an eminent pianist following in the footsteps of another still more eminent. But Herr Bonawitz has gone

to work more conscientiously. He arrived in this country, as he tells his readers, some time in 1880, and may, for all we know, be still residing in our midst. During this unnecessarily prolonged period, as far as the study of English musical life is concerned, he has no doubt fully mastered the subject about which he writes to the Viennese paper in question. The following, then, is his description, by implication, of English amateurs in general: "Dozens of times," says the pianist-observer, "have I been seriously asked here to play the 'Missa Solennis' or the Ninth Symphony, and my reply that I could only play certain portions of these works has been met by blank surprise. I was then usually told that some youthful prodigy or other had recently visited a concert or the opera for the first time in his life, and had afterwards repeated an entire symphony or opera on the pianoforte at home." This, and much more like it, may be very entertaining reading to the Viennese public, though it will strike any one acquainted with the real subject Herr Bonawitz professes to portray as a trifle too absurd. But the pianist-observer has a further object in view. Having thus prepared the necessary background to his picture, he proceeds to exhibit the more prominent figure. "I was at first not a little astonished—nay, even chagrined—at the request of these people, but I discovered at last the right means to deal with them according to their requirements. If now any one asks to hear the Ninth Symphony, I simply sit down to the piano and play a few bars from the first movement, then a few more from the second and third, and wind up the whole with nameless variations of my own on the 'Ode to Joy.' In a similar way I proceed with the 'Missa Solennis' and other great works." We should be glad, if space permitted it, to treat our readers to a few more passages from Herr Bonawitz's amusing narrative of how cleverly he succeeded in hoodwinking the "English amateur." Enough has, however, been quoted to show how strangely our would-be derider has been mistaken in his choice of the type he intended to introduce to the acquaintance of his friends in Vienna, although, we must do him the justice to add, he subsequently admits that there are "a very few" amateurs who know something about the art to be met with even in this country.

Having thus effectually disposed of the characteristics of the English amateur, the critic next proceeds to survey our lyrical and concert institutions, and arrives at the conclusion that they are either going to the bad for want of public support, or are upheld partly by the foreign element in the metropolis, partly by the monster character of their performances. Thus we are told that "the days of the Philharmonic Society are numbered," that the Monday Popular Concerts derive their support "chiefly from foreigners and Jews," and that among the artistic undertakings deserving of honourable mention are "the choral and orchestral performances of the brothers Macfarren." We are not so much concerned here, however, with the matter or the accuracy of the information Herr Bonawitz conveys to his readers of the *Wiener Signale* (and to which he has promised to furnish additions in a subsequent number of that journal) as with the manner of it. There is some truth, no doubt, here and there, in his strictures upon our musical culture generally, but a great deal also which shows a certain arrogance of judgment, coupled with a very superficial knowledge of our national life. His remarks, moreover, frequently betray a want of that essential quality by which alone a similar acquaintance can be gained—viz., a sympathetic insight into the idiosyncracies of a people; a quality possessed by some other visitors to our shores who were at the same

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time endowed with the modesty of genius—such, for instance, as our latest critic's own countrymen, Carl Maria von Weber and Mendelssohn.

Herr Bonawitz having made no allusion to the executive qualities of the English amateur, of whose capabilities he otherwise shows such a profound appreciation, we may not inaptly supplement his observations by a brief extract from another foreign source touching upon this subject, and with which we will conclude this article. *A propos* of the recent performance at Birmingham of Gounod's oratorio "La Rédemption," a writer in *L'Indépendance Belge* remarks, *inter alia*: "An English journal has advised us, in reference to our recent Festival at Brussels, to take an example from the Birmingham choir; and there can be no doubt that the admonition was perfectly justified. We are as yet a long way from having achieved such choral ensembles, where all is firmness and precision, where all the voices together constitute but one voice. Our only consolation is that not even in Germany, any more than with ourselves, has this English perfection as yet been attained." Whether the high artistic standard reached by the Birmingham choristers, if the Belgian critic may be believed, is owing to the presence in their midst of some of the "very few competent amateurs" which Herr Bonawitz has been able to discover in this country, or whether it be simply an unaccountable phenomenon, considering the otherwise "low musical capacities of the English," we must leave it to that gentleman to conjecture. It is a theme worthy at least of a postscript when next he writes to his friends at Vienna concerning "Unmusical England."

CONSIDERING how inseparably united were opera and ballet for very many years, even in this country, we have much pleasure in directing the attention of our readers to a recently published book, "The Life and Works of the Chevalier Noverre," edited by Charles Edwin Noverre. The name of this energetic reformer of the ballet has so long passed from recollection that many may not be aware how much his life was mixed up with the musicians of his day. Through the interest of his old pupil, Marie-Antoinette, he obtained the post of Maître des Ballets en Chef at the Imperial Academy of Music; and on the arrival in the French capital of the composer Piccini, the name of Noverre became prominent in connection with the well-known Gluck and Piccinni war. In this controversy, although originally loyal to the cause of Gluck—even to the extent of becoming his collaborator in several of his Parisian productions—he afterwards openly espoused the Piccinni side; but it does not appear that he was a violent partisan of either composer. It was his connection with Mozart, however, which makes his life in Paris interesting to musicians. Earnest in his admiration of this composer's genius, he at first endeavoured to secure an opera from his pen for the French stage, and, failing this, he enlisted his services to compose the music for a ballet called "Les Petits Riens," which appears to have been enormously successful, although in the laudatory criticisms upon the performance Mozart's share in the work is not even mentioned. The fourteen numbers composed by Mozart for this ballet were only rescued from obscurity in 1873, when the score was discovered by M. Naittier in the library of the Grand-Opéra; and the pieces, arranged by M. Renaud de Vilbac for the pianoforte, are printed in the interesting book to which we have alluded. Many of Noverre's ballets were produced with much success at the King's Theatre in London, under his own direction, the French Revolution driving him from Paris, with the total loss of his fifty years' savings.

THE custom of "hissing" at either a dramatic or musical performance is scarcely, we think, one to be upheld by any who knows how sensitive are the feelings of an artist when in presence of an audience. It is very true that it may be the only recognised method of expressing dissatisfaction by those who are disappointed at the quality of the entertainment provided; but then it must be remembered that their opinion is not really invited; and although applause may be accepted as a spontaneous proof of extreme gratification, a manifestation of censure can assuredly only be exhibited on the supposition that a jury has been called together to return an audible verdict upon the merit of the actors or singers called up for judgment. But though we are inclined to disagree with this direct and, as we think, unfair display of feeling, we cannot believe that authors and composers who send their works for review are to expect, and indeed almost to demand, unqualified praise; because, in the first place, the appeal is not a personal one, and, in the second place, by forwarding their composition unsolicited, they tacitly request you to notice it. The same feeling, however, which has led almost to the abolition of hissing at a theatre is evidently expected to rule critics of the present day—at least, on musical works—for when compositions are sent to our office we are usually told in an accompanying letter that the author will be obliged by a "favourable review"; and in some cases it is said that if a laudatory notice cannot be given, the composer would wish that none should appear at all. If it were thoroughly understood that this last principle were acted upon, both the reviewers and the reviewed should be content; but as we constantly receive letters complaining that works have been passed over, it is evident that, in this matter at least, there is little eloquence in silence. Let us at once, therefore, say that, as we do not ask for works to notice, we shall on all occasions speak candidly upon those which are sent to us; and, moreover, that whenever a "favourable review" upon a piece is requested, we shall unquestionably take the liberty of not reviewing it at all.

ALTHOUGH we are not bound to believe the assertion we once heard, that whenever you inhabit a "semi-detached" house the most intense pianoforte practice is sure to be carried on in the house which is not detached, we cannot but think that our modern builders should have more kept pace with the advance of music than to construct walls so thin that we are reluctantly compelled to mix up the five-finger exercises and scales of our neighbours with our own daily life. The liberty, however, of doing as you please in a residence for which you pay rent and taxes is thoroughly recognised both socially and legally, and magistrates have constantly decided that you have no power to prevent even inharmonious sounds which proceed from the houses and gardens by which you are surrounded. But we are glad to find that a protest is beginning to be raised against the same law being enforced in the public streets. A recent leading article in a contemporary points out that the railway whistle is rapidly becoming an intolerable nuisance, and this not from the absolute necessity of using it as a signal, but from its being too often treated as an amusing toy by those in charge of a train. The writer likewise mentions the "hooters," as they are termed, which are used to dismiss and call back the workmen at large manufacturing, and also to the unseemly noises of street-singers, both professional and amateur. A letter from a correspondent, in the same paper, supplements this article by calling attention to the performance of the German concertina by knots of young men on their way home at unseasonable hours of the night;

and we can strengthen the case by mentioning, from our own experience, a horrible Highlander, who, generally between eleven and twelve o'clock at night, turns on the whole force of his bagpipes, the drone of which lingers upon the ear of the drowsy and unwilling listener long after what we may presume to have been intended for a melody is completely inaudible. Surely it is not too much to expect that those who are paid to protect us from robbers of our goods should also protect us from robbers of our rest?

AN American paper informs us that Des Moines has an opera-house, and that the manager has laid down some rules designed to improve the manners of the public frequenting the establishment. "Gentlemen," he says, "will not wave their hats, neither will they step from one row to another over the backs of the seats. The people, furthermore, are requested to applaud with their hands, instead of yelling like wild beasts." "Ladies," he also tells us, "should go to the theatre unattended whenever they choose, as they have as much right to go to an entertainment as they have to go to church alone." The journal quoting these plain-spoken regulations very truly says that people don't yell in church like wild beasts, nor do they step over the backs of pews, or keep their hats on, and for this reason ladies are not afraid to go alone. When, therefore, the Des Moines Opera-House ceases to resemble a promenade concert, or a menagerie, no doubt ladies will honour it with their presence, even unattended, as much as the manager can wish. But how will the opera-goers receive these gentle rebukes upon their unseemly behaviour? Will they flock to the theatre and sit demurely penitent for their past transgressions; or will they openly resent such a check upon their liberty of action, and get up a "wild beast" uproar, like the celebrated "O. P. Row," recorded in the theatrical history of London? Many reforms are indeed needed in the opera-houses and concert-rooms of our own metropolis; yet in effecting these we have more faith in the tacit admonitions of those before the curtain than in the stern orders of those behind it. Encores, bouquet-throwing, and many other absurdities of the kind are gradually fading away; but neither Mr. Gye nor Mr. Mapleson have ever thought of issuing a managerial decree peremptorily forbidding any such demonstration on pain of an ignominious expulsion from the house.

BRISTOL MUSICAL FESTIVAL.

(By our SPECIAL CORRESPONDENT.)

IN one respect the organisation of this Festival is unique, since the triennial performances are only the most conspicuous feature of a plan of operations that knows no interregnum. There is in Bristol a Musical Festival Society, consisting of ladies and gentlemen, guarantors of £10 each; and this body, through its representative committee, organises not only the grand demonstration every three years, but a series of concerts each winter. More than this, it has recently established educational classes in various districts of the city, and engaged competent teachers to impart instruction in music and singing. The charge being only threepence per lesson, the advantages thus offered are open to all classes, while the committee are enabled to extend the resources and improve the material from which the Festival chorus is drawn. According to an official Report, these classes were attended last winter by 794 pupils, of whom 260 received certificates of efficiency. One result is that no need exists to go out of Bristol for choral voices; nor do the committee find themselves obliged to engage professional skill in that capacity, or to make any disbursements whatever on account of help. According to the same responsible document, the Musical Festival Society has produced since 1873—the year of its foundation

—no fewer than thirty-two important works, or at the rate of three and a fraction per year. I am glad to lay stress upon these important doings, because they show that Bristol has earnestness and a faculty of organisation such as, in all likelihood, will soon amend what experience is proving to be weak. I shall presently find it my duty to point out certain faults, with plainness and firmness, but not with the reproach that attaches to deliberate shortcoming. The Bristolians mean well, and an institution only nine years old can hardly be expected to have made its system perfect.

The Festival which began on October 17, and ended on the 20th, was the fourth of the series, and took place, like its predecessors, in the spacious hall named after Bristol's great benefactor, Edward Colston. Its executive resources were ample. In the first place the committee could bring into the orchestra an admirable chorus of 385 voices, trained by Mr. D. W. Rootham, who is no unworthy successor to the late Mr. Alfred Stone. In the second place, and as on former occasions, Mr. Hallé's band of eighty performers attended, Mr. Hallé himself acting as Conductor, while the solo vocalists included Mesdames Albani, Anna Williams, Patey, and Trebelli; Messrs. Lloyd, Maas, Harper, Kearn, Hilton, Worlock, and Santley; Mr. G. Riseley presiding at the organ. Connoisseurs may be of opinion that an orchestra eighty strong is no balance for a picked and efficient choir of near upon 400; but, even taking this into account, it is clear that the force directed by Mr. Hallé was competent to first-class effects if guided aright. In selecting works for performance the committee showed judgment and taste. The Bristolians do not care for novelties. That has been sufficiently demonstrated; wherefore the programme contained but one work of the class—namely, Mr. Mackenzie's Cantata "Jason," specially composed. As, however, the fame and popularity of M. Gounod, together with the wide-spread discussion of his Oratorio, "The Redemption," had stimulated public curiosity in an exceptional manner, the French composer's *magnus opus* was included. For the rest, there were "Elijah," which a leading daily contemporary describes with perfect truth as "a financial not less than an artistic necessity"; "The Messiah" (of course), Beethoven's Mass in D, Rossini's "Moses in Egypt," Haydn's "Spring," and a number of classical and modern compositions for orchestra alone. It is hard to find fault with such a programme as this, since it represented almost every school save the one—if it be a school—to which the "Christus" of Abbé Liszt belongs. Nevertheless, objections may be—and, indeed, have been—urged against Rossini's Opera-oratorio. For my own part, I regard the presentation of "Moses in Egypt" as timely. The composition of such a work may neither be probable nor advisable now, but the value of pure and simple melody in vocal music should have free assertion under present circumstances. Permanent obscuration of its worth is no doubt impossible, because against the order of nature; still, a tendency exists to sacrifice it to the elaboration and cloudiness of modern musical thought.

It might have been supposed—nay, concluded even—that Mr. Hallé's orchestra would go to Bristol quite ready for the finishing touches of general rehearsal. The contrary was the case. I am informed, on authority which satisfies myself, that neither "The Redemption" nor "Jason" had received any attention from the band previous to its members leaving Manchester for the West on Monday morning at five a.m. In the judgment of Mr. Hallé, therefore, it was possible to prepare the music of seven concerts, including two important novelties, in half a day. That artist never made a greater mistake, as events sorely proved; and the marvel is that a man of such experience, and credited with so much professional zeal, should have fallen into it. The task he set himself was simply hopeless from the first, so that, when ten o'clock p.m. came and Mr. Mackenzie's "Jason" had not been touched, there may have been cause for disgust, but there was none for surprise. An hour later the wearied performers collapsed utterly, and the artistic success of the week became chance's plaything. In a speech delivered at some festive gathering later on, Mr. Hallé endeavoured to excuse his action on the ground of saving expense. I do not see what he has to do with the question of cost. That is a matter for the committee, not for the musical director

whose business is to secure facilities for adequate preparation. Had Mr. Hallé gone to his employers and said, "I cannot answer for a musical success unless I am allowed two full days' general rehearsal," he might not have got what he wanted, but he would have vindicated his artistic conscientiousness and relieved himself from a great deal of responsibility. It is, perhaps, well that the slovenly system which so damaged the Festival has had a supreme illustration. We may hope never to see the like again; and if this good should result, London critics, who lashed the shortcomings at Bristol unsparringly, will consider themselves rewarded for the harsh words levelled at them in return by men who felt the indictment in the degree of their conscious inability to refute it.

The public business of the Festival began on Tuesday morning in the traditional manner—that is to say, with a performance of "Elijah," preceded by "God save the Queen," Miss Anna Williams and Mr. Maas singing the solo verses. Mendelssohn's Oratorio again fully asserted its claim to be a financial and artistic necessity, nearly every seat in the Hall having an occupant. A good rendering of the favourite work was of course expected, since any other, if thought of at all, appeared extremely improbable and entirely inexcusable. Still, the good rendering did not come. The music had no general rehearsal, and the chorus, unused to Mr. Hallé's beat, were not as precise in attack and neat in execution as could have been wished. On the other hand, the orchestra, for a precisely opposite reason, left little or nothing to desire. The solos were in good hands throughout; Miss Anna Williams taking all those for soprano, and Madame Patey the whole of the contralto airs and recitatives, while Mr. Maas represented *Obadiab, Ahab, &c.*, and Mr. Santley the Prophet—help being given in a subordinate capacity by Miss Gane, Miss Hayes, Mr. Kearton, Mr. Lukins, and Mr. Hilton. It is unnecessary to remark upon the doings of the principal artists in an Oratorio so familiar. Let the reader assume that full average excellence was shown, and he will not be far wrong, save as regards Mr. Santley, who transcended all his previous efforts in dramatic characterisation. The general performance seemed to satisfy the mass of its hearers, but left an uncomfortable impression upon connoisseurs, who, arguing from the known to the unknown, and asking, "If these things be done in the green tree, what will be done in the dry?" found the outlook discomforting. They had not long to wait before their fears were justified.

Beethoven's Mass in D opened the evening Concert—which was largely attended—and at once laid bare the weakness of the Festival arrangements. Amateurs need no information about the exacting nature of a work that defies pains and skill to secure a perfect rendering. They are equally well aware that the Mass might have taken up the whole of Monday's rehearsal, and yet have had legitimate demands unsatisfied. It goes without saying, therefore, that the short time actually bestowed upon it proved utterly unavailing, even for a decent performance. The chorus knew their work, and were as competent as chorus can be to the achievement of a task impossible in its very nature; but the *ensemble* was—well, not an *ensemble* sometimes, and the band played loosely, even to the extent of leaving out or "scamping" whole phrases. Nothing could be more provoking, because here were admirable resources quite equal to a reasonably good result, yet wasted for want of proper management. To make matters worse, even the soloists were not quite happy, and either nervous anxiety or some potent cause led to a faultiness of intonation from which the "Benedictus" suffered. Even such artists as Madame Albani, Madame Patey, Mr. E. Lloyd, and Mr. Hilton may be pardoned if, amid general uncertainty in so exacting a work, they themselves failed to be sure. Altogether, the performance of the Mass in D was unfortunate. There may be no disgrace in defeat by Beethoven's extraordinary music, but nothing save shame waits upon failure when common and obvious precautions are neglected. The second part of the programme atoned in a measure for the shortcomings of the first. Mr. Hallé's orchestra had no difficulty in playing well the overtures to "Rienzi" and "Ruy Blas"; nor had the audience any scruples about

accepting as worthy of unanimous applause the songs contributed by the artists already named.

M. Gounod's "Redemption" was performed on the second morning. Bristol showed no less anxiety to hear the new Oratorio than Birmingham, and it is now a matter of openly expressed regret that the Midland plan of representing it twice was not adopted. That this might have been done without risk is clear. Upwards of 2,000 tickets were sold, and only fifty of them were unreserved. M. Gounod's work, moreover, attracted an audience which, alike for distinction and culture, bore away the palm. A large number of the aristocracy were present, and well-known amateurs from towns and cities near and far were recognised amongst the crowd. For such an audience, if not in deference to the claims of the new work, a good performance should have been prepared with the utmost care; instead of which the one hurried rehearsal supposed to answer in the case of "Elijah" and "The Messiah" was all that the managers thought necessary. It is even said that the band had not seen the music till it was put before them on Monday. Under these circumstances the committee and Mr. Hallé had no right whatever to expect anything save disaster, the risk—nay, the almost certainty—of which they heedlessly ran. That catastrophe was avoided speaks much for the skill of the executants. Yet, if the performance was saved "so as by fire," it suffered from many and inexcusable blemishes of a kind not to be guarded against by individual ability. Moreover, Mr. Hallé's reading differed from that of the composer on several points, and a few numbers lost their exact significance by being taken too fast. Happily there is something to be said on the other side. The chorus again proved that, given proper conditions, they were equal to the task in hand; while the soloists, most of whom had "created" their parts at Birmingham, left nothing to desire. Madame Albani, Madame Patey, Mr. Lloyd, and Mr. Santley were again successful, as were, for the first time, Mr. Worlock, Mr. Harper Kearton, and Mr. Hilton in the music assigned at the Midland performance to Mr. F. King, Mr. Cummings, and Signor Foli respectively. As for the band, I may, perhaps, praise the skill with which its members acquitted themselves in avoiding a breakdown; but to call what they did a "reading" of the orchestral music would be absurd. There was no "reading," only a fairly successful effort to play the notes. Nevertheless, even such a performance made an impression upon the audience, who listened with profound attention, and obviously felt the sacred story as told in M. Gounod's peculiar manner. Of the lyrical numbers it can hardly be needful to speak. Such things as "Lovely appear," the choral "For us the Christ is made," the grand chorus "Unfold, ye portals everlasting," and the semi-chorus "He has said, They are blessed" admit of no question as to beauty and artistic power. Wherefore, as far as they are concerned, the Oratorio is safe. That the narrative portions, which form so large a part of the whole, are safe also, growing experience seems to indicate. They are made so, despite their distinctive and unfamiliar treatment, by M. Gounod's studied reticence. Had he placed his music in the forefront, to be the cynosure of every eye, it might not have stood the test. As an accessory to the narrative, the force of which it unobtrusively heightens, all the power of the tremendous theme is, so to speak, on its side. By-and-by, most likely, the high principles upon which the composer has acted will receive recognition, along with the general propriety of his illustrations, and then "The Redemption" cannot fail to be recognised as a great thing—even, perhaps, as fully deserving the "*opus vite meæ*" of its distinguished author. The programme of the evening Concert was curiously arranged, Haydn's "Spring" ("The Seasons") coming last, after a long selection of miscellaneous works. It certainly should have been played first, and given the position held by Schumann's Symphony in E flat (the "Rhenish"), which, with Beethoven's Pianoforte Concerto in G (No. 4) and a Ballad and Variations from the "Coppelia" of Delibes, made up a good representation of orchestral music. With these things the band were so familiar that there is little or nothing to say in the form of adverse criticism. Through them Mr. Hallé's artists asserted competency to anything, and inflicted the severest censure upon arrangements which refused to

utilise such excellent material to the utmost. Mr. Hallé's rendering of the pianoforte solo in Beethoven's work was as good as ever, and elicited one of the heartiest demonstrations of the week. Special applause likewise followed M. Delibes's pretty music, in which a violin obligato enabled Herr Straus to make his mark. The "Spring" music, coming so late in the evening, had but little chance of proper appreciation, although it was generally well performed. The solos were taken by Miss Anna Williams, Mr. Maas, and Mr. Hilton. Of the more notable airs in the selection, mention was deserved by Weber's "Ocean, thou mighty monster" (Miss Williams) and "Waft me, ye zephyrs" (Mr. Maas), Rossini's "Pensa alla patria" (Madame Trebelli), and Spohr's "Der Krieglust ergeben" (Mr. Santley).

The performance of Rossini's "Moses in Egypt," on Thursday morning, was honoured by the attendance of his Royal Highness the Duke of Edinburgh, President of the Festival, with whom was the Duchess. These illustrious persons, being on their way to Plymouth for a festive purpose of another character, kindly consented to halt a few hours at Bristol and make the Duke's connection with the musical doings there something more and better than a paper one. As a matter of course, the most was made of royal good-nature; or, if not that, as much as a day of unrelenting wind and rain would permit. It seemed almost a mockery to decorate the streets in such weather; but the citizens made a respectable, if not an imposing, show, and supplemented flags and inscriptions with a strong muster of volunteers, who formed guards of honour and lined the thoroughfares in what, but for the downpour, would have been brave array. The reception of their Royal Highnesses by the crowd—who were too damp to cheer much—was cordial, but hardly as enthusiastic as that given to them by the occupants—warm and dry—of Colston Hall. Something like enthusiasm attended the entrance of the Duke and Duchess into the President's gallery; immediately upon which the National Anthems of England and Russia were performed. As may be supposed, the attendance was large, but how far so full a house was a compliment to Royalty and how far to Rossini must be matter for conjecture. The choice of "Moses in Egypt" has not passed without criticism in which those who take a comprehensive view of the subject will hardly care to join. Considered in the interest of a section, it may seem unjustifiable; but the duty of Festival managers is not to limit their choice to particular schools but to take care that all are represented by what is good of their kind. "Moses in Egypt" conspicuously illustrates the school which places its chief reliance upon melody, and the committee were as much within their right in presenting Rossini's work as they would have been in choosing one of a very different character by Brahms. It is silly for individuals to demand that their taste shall alone be suited. Were such persons in power, we should be condemned to music of one pattern, and to a limited and poverty-stricken art. That the action of the Bristol committee was approved no observer among the audience failed to see. Apart from such interest as the story may have had, the unflinching stream of pure vocal melody, accompanied so as to set off rather than obscure its beauty, delighted the vast mass of listeners, and may have raised frequent doubts whether, in the expression of human emotion by means of voice-music, our generation has improved upon its predecessor. The principal singers revelled in their task, and acquitted themselves to admiration. This may especially be said of Madame Albani (to whom the work was new), Madame Trebelli, Mr. Lloyd, and Mr. Santley; while the first and third of the quartet carried off more distinguished honours than their associates, because the love-music—at once beautiful and passionate—fell to their share. It would not be easy to exaggerate the deserts of Madame Albani and Mr. Lloyd in such numbers as "Losing thee" and "Whither would'st thou lead?" Their singing was as truly great as any the tradition of which has come down to us. Mention should here be made of good service rendered by Mr. Kearton (*Aaron*), Mr. Worlock (*Moses*), and Mr. Hilton (*Osiris*). All these gentlemen did well, and completed the efficiency of the cast, Mr. Worlock earning a special meed of praise by in-

telligent singing and appropriate dignity of style. The easy choruses were given with spirit, and, generally speaking, the performance was amongst the best of the week. It is said that his Royal Highness the President expressed himself much gratified by what he had heard, and readily consented to hold his post at the Festival of 1885.

The evening Concert had more interest than any other for lovers of absolute novelty, and for those who are concerned about the welfare of English art. Reference has already been made to the "Jason" of Mr. A. C. Mackenzie, and now is the time, *à propos* to its first performance, for some remarks which, though not intended to be exhaustive and final, shall at least give an idea as to the scope and character of the work.

The story of "Jason" is not the best that classic legend affords for musical purposes, but Mr. W. Grist has treated it, on the whole, very well. He could not impart to it much human interest, and the most has consequently been made of the stirring scenes of adventure, and of the striking, if far from attractive personality of Medea. Besides this, the subject is admirably laid out for the composer, and the verses, though they may not bear the close scrutiny of hypercriticism, are generally well made, and have a free rhythmical swing. The book is divided into six scenes, so entitled as to tell their own story. They are—No. 1, "The Building of the Ship"; No. 2, Invocation and Departure"; No. 3, "Medea's Vision"; No. 4, "Welcome and Love"; No. 5, "The Conflict"; No. 6, "Triumph." These appear sufficiently varied to test a musician's command of expression, and in taking a general view of Mr. Mackenzie's treatment of them, connoisseurs are struck by a rare power of descriptiveness. All things considered it was well, perhaps, that the story exacted a liberal exercise of this faculty, because it does not appear from the composer's handling of the few sentimental and emotional episodes that he is equally happy in that department. Exception, should, however, be made in favour of the *Women's* lament over the departure of the *Argonauts*. This, if somewhat measured and calculated, strikes the right chord, and meets with the response of our sympathies. Still, Mr. Mackenzie is most at home with such stirring scenes as "The Building of the Ship," "The Conflict," "The Triumph," and so on. Here he is not only graphic and picturesque, but impetuous. The music has a dash and "go," which carry us with it, and excite a strong desire that its composer may soon throw the same heart into his illustration of tender emotion. *A propos* to this, much might be gained by cultivating a more purely vocal style when writing for the voice. It is the fashion with modern composers to ignore the fact that the voice—the organ of highest expression, and the means by which heart speaks to heart—should be considered first of all, and everything made subordinate to its efficacious use. They treat it as simply a co-ordinate factor with the orchestra in the musical ensemble, and sacrifice its unique demands to general exigencies. Hence there is nowadays but little vocal music worthy of a great singer. Mr. Mackenzie is not a flagrant offender in this respect, but his love strains in "Jason" would be additionally acceptable were they written with a more exclusive regard for the voice and, also, were they animated by a stronger passion. It would, perhaps, be unavailing to look in the music of the chilly North for the fiery utterances that flow, like lava, from the hot South. Nevertheless, love is warm everywhere, and love music should never lack something of natural and impetuous flow. These remarks, I think, are fairly called for by the sentimental music in "Jason"; and it can hardly be that considerations akin to them have not exercised the composer's own mind in reviewing his work. Turning to the general structure and character of the music, a perception of Mr. Mackenzie's eclecticism is unavoidable. He gives us old forms and new; the style of the past with that of the present; and impartial reminiscences of Mendelssohn on the one hand and Wagner on the other. The idea conveyed is, in short, that of a man who has not yet determined along which artistic path his genius prompts him to walk. This is not surprising. Albeit Mr. Mackenzie is not a very young man, he is a young composer; his undoubtedly great gifts having, like those of many others, been slow to ripen. In a little while, no doubt, the weight

of inborn sympathy and the decision of enlightened judgment will definitely shape his course, and give to his music the homogeneity it now lacks. Taking the numbers of "Jason" one by one, more might be said without redundancy than space will here allow; and it must suffice for the purpose of remarks which are somewhat tentative to indicate the more prominent features. Mr. Mackenzie is happy in his opening scene, "The Building of the Ship"; the form being excellent and the style clear and forcible, while the contrast between the men's vigorous chorus and the lament of the women is capital alike in conception, development, and effect. The scene, which may be regarded as one long movement, includes a solo for Orpheus, containing some melodious passages; though here the legitimate vocal effect is sometimes weakened by consideration for what should have been kept rigidly subordinate. This, however, is a fine-drawn objection, considering the overwhelming balance of excellence. I do not hesitate to say that the opening scene of the Cantata is a masterly effort, adequate in itself to the highest hopes of Mr. Mackenzie's future. There is power, also, in Jason's invocation of Zeus, and the answering chorus of Argonauts; one singularly happy touch being a suggestion of the distinctive phrase in the *Women's* lament on the words of the departing adventurers, "Loved land, farewell." Mr. Mackenzie carries this device farther in a lengthy orchestral intermezzo entitled "On the waters." The movement is beautiful and picturesque in itself, none the less because written in a distinctly Mendelssohnian vein; but when, in the second part, the theme of the *Women's* chorus is introduced again and again, we recognise an applied significance of the happiest nature. More clearly than words, the music tells us that the *Argonauts* are thinking of loved ones left behind. The long scena called "Medea's vision" is less musically attractive than many other portions of the work; while the love-duet for *Medea* and *Jason* is too elaborately wrought and too constrained in expression for the desired effect. In "The Conflict" admirable writing is found, notably a canon for soprano and tenor chorus descriptive of a peaceful evening. Merit of a vigorous character, however, is in the ascendant and shines conspicuously throughout the choral description of Jason's encounter with the oxen; the chorus of Armed Men, "Weapons clashing"—a decidedly striking conception—and Jason's own solo as he finally engages and overcomes the dragon. With all these matters the composer is at home. He moves with an assured tread, and dominates alike his means and his theme. From the level so attained, the closing scene, "Triumph," does not fall, mention being specially deserved by a fugue, "Thus Argo's fame will never die," regular in construction, well worked out, and highly effective. To sum up, this Cantata is a remarkable addition to the list of British works—remarkable not only for what it presents, but for what it promises. Henceforth Mr. Mackenzie will need to remember the maxim "Noblesse oblige."

The performance of the work was so bad, notwithstanding the efforts of the soloists, Miss Williams, Mr. Lloyd, and Mr. Santley, and despite the ability of the chorus to deal with it, that even the Festival Committee must have been convinced of need for better arrangements. I shall not dwell upon so disagreeable a subject, but simply express a hope that never again will a new work by an English composer be exposed by inefficient preparation to such a fate. "Jason" was well received nevertheless. The audience obviously liked it, and after the last chorus recalled the composer to compliment him warmly.

Concerning the Festival generally little need be added. "The Messiah" was performed on Friday morning to its usual large audience, and with that immortal work the proceedings terminated. Financially, I am glad to say, they were a success; for, although fewer people attended than in 1879, the larger number of reserved seats taken brought in an increased sum. That there are materials in Bristol for a great Festival nobody can dispute, and it only remains to utilise them in the best manner. This the committee have not yet done, but it would be absurd to suppose that they wilfully neglected any precaution. In all likelihood they trusted to Mr. Hallé for efficient musical preparation; and he, in turn, trusted to the luck that often pulls English festivals through. Both parties

know better now, and, from speeches delivered after the Festival by the Chairman of the committee and the Conductor, it is clear that measures of improvement will be taken. The managers have just passed through a rough time, but they will find the truth that adversity, though, "like a toad, ugly and venomous, wears yet a precious jewel in its head."

CRYSTAL PALACE.

THE Saturday Concerts at the Crystal Palace opened on the 14th ult. in a manner worthy of the reputation of these excellent entertainments. Mr. Manns, after all, has succeeded in being the first to introduce to the English public a work eagerly looked forward to by amateurs. Brahms's Pianoforte Concerto in B flat—the work in question—has been announced more than once. It was down in the programme, of the Richter Concerts, with Mr. D'Albert as interpreter, and the Philharmonic Society, in accordance with its recent progressive tendencies, was anxious to do honour to Brahms's latest emanation. Practical impediments, however, intervened, and the summer season of 1882 passed without this last addition to the long list of its memorable events. The Crystal Palace being first in opening the autumn campaign easily won the victory. Having become acquainted with the work thus ardently competed for, we naturally ask, Was the prize worth the strife; was it, to use a culinary simile, necessary to make "Tant de bruit pour une omelette"? It is to be feared that if the question had been put to the vote, the majority of the Crystal Palace audience would have answered it in the negative. Was it that the taste of Brahms's "omlet" was of too strange a flavour to be found immediately palatable, or that the circumstances under which it was offered to the public were not altogether favourable to its success? The fact remains that that success was one of esteem rather than of genuine enthusiasm. Whether this first impression will be modified by subsequent performances is a question which time must decide. As it happened, the Concerto appeared in the programme between Sterndale Bennett's Overture "The Wood Nymph" and Wagner's concert arrangement of the "Waldweben," from the second act of "Siegfried," the former a simple and tenderly graceful idyl, the latter an effusion of beautiful and spontaneous melody set forth with the consummate skill of the greatest orchestral virtuoso the world has ever seen. A more unfortunate position for the new work could scarcely have been selected. It is exactly in the qualities above specified—natural grace, spontaneous melody, and skilful instrumentation—that Brahms's music in general, and the present Concerto in particular, is most palpably wanting. Brahms is a great musical scholar, who handles the forms of contrapuntal structure with the hands of a master. He is, moreover, a musician of the highest and purest aim; but, as Goethe says in "Tasso," "the Graces" (not Lord Chesterfield's "graces") "are, alas! absent," and the artist from whom they withhold their gifts can never find his way to the hearts of the people. There are, to use a favourite form of literary criticism, poets for poets. Brahms is a musician for musicians, although in this instance he has certainly not been a pianist for pianists; for the solo part of the Concerto is most awkwardly written, being extremely difficult and by no means effective in proportion. Detailed analysis of so complicated a work would be impossible at this early stage. Our first impression of the new work may be briefly summarised thus: Of the four movements of the Concerto, the most effective is the second, which is in the form of a Scherzo, containing a very charming trio in D major. Next in merit stands the final Allegretto grazioso, founded upon one of those Hungarian melodies which Brahms has turned to frequent and excellent account. The opening movement is lengthy and involved, and the Andante displays most strikingly the fault of Brahms, which the *vox populi*—in this, as in many cases, not far from the truth—has called want of melody. The rendering of the Concerto left something to be desired. It may be doubted whether the directors had been altogether judicious in the choice of their pianist, Mr. Beringer, who, although a conscientious and able artist, scarcely occupies a position to introduce so important a work with sufficient *éclat*. It is, however, but justice to

Mr. Beringer to say that he had evidently studied the work carefully, and in many respects did justice to his difficult task. To master that task in all its exigencies would require the strength of a giant and the intellectual grasp of a "subtle-souled psychologist." The remainder of the programme included Beethoven's Symphony in A, Mr. Lloyd's admirable rendering of Berlioz's Hymn to Happiness in "Lelio," and the "Prize Song" from Wagner's "Die Meistersinger."

The most important number of the second Concert of the series (21st ult.) was the Symphony in D (No. 6, Op. 189) by Raff, played for the first time at the Palace and in England generally. The poetic import of the work is sufficiently indicated by its matter, thus imperfectly Englished in the programme—"Life, Aspiration, Suffering, Struggle, Death, Fame"; its musical structure is that of its predecessors from the same pen. Raff was an excellent musician, who fell short of being a great musician only through want of concentration and originality. He developed no style of his own, but could express himself in almost any style he chose to adopt. There is no individual creation in his Sixth Symphony, but there is plenty of excellent music. Madame Ida Bloch was the pianist, and Miss Ella Lemmens the vocalist of the Concert.

It should be added that after the opening Concert Mr. A. J. Eyre gave a Recital on the great Festival Organ, newly reconstructed by Messrs. Gray and Davison.

MONDAY AND SATURDAY POPULAR CONCERTS.

THESE performances were resumed on the 16th ult., when a crowded audience testified to the continued and, if possible, increasing popularity of this excellent institution, which has now entered upon the twenty-fifth year of its existence. There was, however, no special feature introduced into the programme to mark the jubilee character of the occasion, such as would have been the case under similar circumstances on the Continent. Nor has there been an attempt at emulating another laudable Continental custom, consisting in the publication on such occasions of a summary report of the previous activity of the establishment. This, however, the director has probably reserved for the end of the present season, when the cycle of twenty-five years will be completed, and when it will form an interesting and valuable record of the exertions during that period of an institution which has already done, and continues to do, so much in cultivating the public taste for abstract music of the highest type.

The performance in question opened with a fine rendering on the part of Madame Norman-Néruda and MM. Ries, Holländer, Zerbin, Pezze, and Piatti, of Brahms's Sextet in G major (Op. 36), one of the most finished and most profound among the chamber compositions of modern production, and a work, moreover, illustrating in a marked degree the peculiar intermediate position occupied by its composer between the classical Beethoven and the romantic Schumann. Mdlle. Janotha was the pianist, and gained her usual well-deserved applause in Mendelssohn's characteristic "Variations Sérieuses"; another instrumental solo being contributed by Madame Norman-Néruda, who played, for the third time at these Concerts, the Prelude, Romance, and Scherzo (from Op. 27) for violin, with pianoforte accompaniment, by Franz Ries. The three movements, although not conspicuous for originality of thought, are exceedingly well-written for the instrument, and received a masterly interpretation at the hands of the lady executant, whose exquisite "singing" of the Romance more especially elicited enthusiastic applause. Songs by Handel, Schumann, and Mendelssohn were well declaimed by Miss Carlotta Elliot; and the Concert concluded with a capital performance of Haydn's bright and genial string Quartet in D minor (Op. 42), in which the lady violinist and MM. Ries, Holländer, and Piatti took the respective parts.

The programme of the following Saturday afternoon Concert included a very thoughtful reading, on the part of Mdlle. Janotha, of Beethoven's pianoforte Sonata (Op. 27) in E flat, the fine impression produced by which was, however, partly marred by a portion of the audience insisting upon an encore, to which the lady, with evident reluctance, responded by playing another piece. A welcome feature also of the Concert was Signor Piatti's

finished rendering of the violoncello Sonata in D major, by Locatelli, in which he was ably supported by Mr. Zerbin, who played the pianoforte accompaniment. The performance opened with Schumann's string Quartet in A minor (Op. 41, No. 1), executed by Madame Norman-Néruda and MM. Ries, Holländer, and Piatti, and concluded with Mozart's charming Sonata for pianoforte and violin, in F major, in which the two lady executants of the Concert took part. Mr. Santley created the usual *furor* in his favourite songs "O, ruddier than the cherry" and Gounod's "Maid of Athens," to which he added, in response to several recalls, the *chanson arabe* "Medjé" by the same composer.

On Monday evening, the 23rd ult., Beethoven's string Quartet in E flat (Op. 74, No. 10), known as the "Harfe Quartet," on account of the *arpeggio* passages for the first violin for which the Allegro movement is conspicuous, one of the most characteristic works of the master's so-called second period, formed the first item in the programme. The pianoforte Sonata in E minor (Op. 90) by the same composer, consisting of two movements only, and associated by tradition with an amorous episode in the life of Count Lichnowski, to whom the work is dedicated, was played with her usual poetic feeling and refinement by Mdlle. Janotha. Again the most noisy portion of the audience testified to its want of good taste by repeated calls for an encore, a demand to which the performer finally retaliated, as we take it, by playing some dashing variations on "Home, sweet home," which, singularly out of place though they appeared in these surroundings, were probably intended as a well-merited rebuke to the noisy clamourers, rather than as an affront to that section of the audience which manifested its disapproval by some slight hisses. However that may be, it is high time that some effectual measures were adopted to check this annually increasing and, from an artistic point of view, most objectionable practice. Other numbers of the evening's programme were a violoncello Sonata in F major, by Porpora, played in his accustomed masterly style by Signor Piatti, and Schumann's Sonata for pianoforte and violin, in A minor (Op. 105), in which the lady pianist was associated with Madame Norman-Néruda, who also led the performance of Beethoven's Quartet. Miss Santley was the vocalist, and contributed songs by Handel, and Maude V. White. The young singer has made decided progress since last we heard her at these concerts, her voice having gained somewhat in fullness and *timbre*, and her execution in general finish. Mr. Zerbin, on the three occasions here referred to, was a most efficient accompanist.

THE JAVANESE "GAMELAN."

MORE than two thousand years ago, when Britain was peopled by savage tribes, the inhabitants of Java had attained a high degree of civilisation. All that now survives of the ancient Javanese race is a people physically and intellectually degenerate, who inhabit two small provinces of the island, Djocjokarta and Solo. Their religion, we are told, has been changed by foreign influence, many of their arts have fallen into decadence, and even their language has undergone alteration; but they reverently preserve their literature, and in successive generations musicians and performers are trained for the rendering of the traditional drama. It is as a subordinate element in the drama that Javanese music has been preserved in its highest form. To understand the music it is necessary to understand the story it accompanies. The music, like the intoned declamation and gestures of the performers, forms an integral part of the dramatic representation.

For all this learning we are indebted to the printed programme of the Javanese "Gamelan"—admission, one shilling—Imperial Theatre, Royal Aquarium, Westminster. Some further particulars are afforded by a gentleman who addresses the audience during one of the pauses in the performances of the Javanese at the Imperial Theatre. By him we are informed that the "Gamelan," or orchestra, including actors and musicians, consists of about thirteen performers. The instruments, chiefly of percussion, such as gongs of various shapes and plates of wood and metal, are valued at £2,000. The cup-shaped gongs are made of

an alloy of silver and copper. The principal instrument is nevertheless a two-stringed viol, like the older form of the rebab introduced into Europe by the Arabs. An ancient form of the flute is also in the orchestra. The Javanese, we are told, have no notation for their music, which is learned orally, and transmitted from generation to generation by tradition. From that fact alone we understand that, making allowances for the degeneracy of the people, and the natural enfeeblement of traditions descending through more than twenty centuries, we are, when listening to the Javanese "Gamelan," absolutely witnessing an ancient music-drama, contemporaneous at least with Aristotle and Aristoxenus, and perhaps Æschylus, or may be Homer or King David. The first impression one receives of ancient music, as produced at the Westminster Aquarium, is that of a tinker's shop with a very bad viola obbligato. The drama itself is even less intelligible to a modern European than the music. It is not an acted drama like that of the Chinese, in which music is occasionally called into requisition to heighten the pathos or sentiment of a situation too intense for ordinary language to express. It has, on the other hand, no resemblance to what in modern days is called a *ballet d'action*, wherein the argument is easily followed by the spectators. In the Javanese drama there seems to be no dialogue, and, strictly speaking, there is no pantomime. The few sentences here and there sung or intoned by the actors appear to the uninitiated to be independent musings or meditations, similar to the moralisings of a Greek chorus; but there are two accompaniments, which are incessant: firstly, the music; and secondly, a poetry or language of signs and gestures, rather than of motion and pantomime, as in the ballet. The delicate flexibility of the hands and arms of the performers is manifestly the result of a long and almost painful education; the nervous tremulousness of the hands resembling that often noticeable in the hands of experts on musical instruments. The object of such training can be appreciated only by those who know the language and traditions of the Javanese, for whom the gestures of the actors must possess some very real significance. As to most of us, it possesses no significance at all; and if, as we are told, "to understand the music we must understand the story," we must be content to understand neither, or at least to treat the music as we might a symphony of Mozart or a song without words by Mendelssohn. Even from that point of view, the Javanese music, as we gradually accustom our ears to the strange intonation and the still stranger qualities of sound, possesses a certain fascination, and is much better than we might expect from an orchestra consisting of instruments of percussion of a beautiful make but of a primitive form, and limited to a scale of five, or in some cases six, notes in the octave. The strangeness of intonation or of quality of tone is more marked in the viol, bowed like a violoncello, and in the voices of the singers, or rather actors. The similarity between the nasal bleat of the voices and that of the viol is so absurd that it is difficult to recognise one from the other, particularly as the actors in intoning scarcely move their lips. Still it is in the voices and the viol rather than in the fixed-toned instruments we must seek for the character or genus of the intonation, which varies very much, and is, in the absence of recognised system or notation, next to impossible to define without careful examination and the aid of apparatus. One thing, however, is very certain—that, contrary to what might have been expected of ancient music, and above all things of strictly Oriental music, the system is not *minor*, but from beginning to end *major*. Supposing the system to be pentatonic, the scale is not a major scale with the fourth and seventh notes omitted, but with the *re* and the *la* omitted, which in a major diatonic system are above all others the variable notes. The notes forming the tritone in a common major scale are much used in a Javanese melody. Its general characteristics appear to be more or less as in this rough sketch, where, it will be observed, there is neither a *re* nor a *la* :—



It would not be safe to theorise on the strength of the Javanese major system as represented at the Westminster Aquarium. If in Java foreign influence has changed the religion and the language, it might very well have had some effect on musical traditions. The instrumentation of the "Gamelan" music is, for instance, curiously clever, and indicates a knowledge of effect which if it existed, as it may be presumed it did, in a higher degree, two or three thousand years ago, supposing that the Aquarium band of flute, viol, drums, glockenspiel, and pianoforte—or harmonica—is a genuine outcome of tradition, then those who still nurse their delusions in regard to the ancient Greek orchestra may take courage. We can with some justice concede that the instrumental music of the Greeks was as superior to that of Java in its best days as the Greek drama is to the "Wayang" or "Samedang," which, according to the programme of the Javanese "Gamelan," mean respectively "The Ardoeno War" and "The Royal Banana Tree." The female performers in the "Gamelan" in the interpretation of their own drama of gesture may be consummate artists; but, generally, in regard to manner and appearance, melodic phrasing, and bleating quality of voice, they resemble exactly the half-caste and degenerate descendants of the Incas.

MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

THE Bristol musical season may be said to have commenced on the 2nd ult. with the performance of Beethoven's opera "Fidelio," at the New Theatre Royal, by the Carl Rosa company. This company remained a week, having a full house each night, especially on the 4th and 6th ult., when they gave Wagner's "Flying Dutchman" and Gounod's "Faust." The next event of interest was the first Monday Popular Concert (sixth season) of which the programme was as follows: Overture, "Calm Sea and Prosperous Voyage," Mendelssohn; Recitative and Air, "Angels ever bright and fair," Handel; Symphony, No. 4, in B flat, Gade; Air, "Honour and arms," Handel; Overture, "Euryanthe," Weber; Hungarian Dances, Brahms; Recitative and Air, "Softly sighs," Weber; Entr'acte, "Sevillana," Massenet; Ländler, "Grossmutterchen," Langer; Song, "The old grenadier," A. C. Mackenzie; Waltz, "La Plus Belle," Waldteufel; March, "Cornelius," Mendelssohn. Mr. Riscley's band has a new leader in the person of Mr. Carrington, and shows signs of careful rehearsal during the "off" months. The first violins are stronger, and the band has in every respect much improved. The Symphony was the most successful part of a generally successful Concert, though there were one or two trifling faults to be found in it, as, for instance, in the coda of the Allegro Vivace, where the tremolo of the strings was scarcely kept down enough, and obscured the sustained notes of the flutes and reeds, and in the beautiful Scherzo, where the drums were too conspicuous. Barring these mistakes, there was more finish and delicacy about the Symphony as a whole than is usual with this band, though the broad effects of light and shade, and the admirable "sforzando," which are its strongest points, were not wanting. Miss Kate Hardy and Mr. Lucas Williams, were the vocalists, the latter obtaining much applause in Mr. Mackenzie's spirited ballad.

The Bristol Musical Association gave its eighth Concert on the 14th ult., Sterndale Bennett's "May Queen" being the principal item in the performance. Mrs. Villiers, Miss Hayes, Mr. Morgan, and Mr. Dyer were the soloists.

The assiduous practice of the Festival choir, which I commented upon in my last letter, culminated on the 16th ult. in a nine hours' rehearsal with Mr. Hallé's band at the Colston Hall; and it is gratifying to Bristol that the result, as far as the local section of the Festival was concerned, proved fairly satisfactory. The praise bestowed upon the choir by so many of the London critics shows what Bristol talent, properly encouraged, is capable of; and there is no doubt that with sufficient rehearsal beforehand, instead of nine hours hard labour on the day immediately preceding the public performance, the choir would have merited and obtained far higher commendation.

The People's Concert Society gave a performance of Sullivan's "Martyr of Antioch" on the 21st ult., Miss

Julia Jones, Madame Rosa Bailey, Mr. Harper Kearton, and Mr. Montague Worlock being the soloists. There was a large attendance.

The second Monday Popular Concert took place on the 23rd ult., when the following programme was performed: Overture, "Oberon," Weber; Symphony, No. 3, in E flat, "Eroica," Beethoven; Recitative and Air, "Che farò," Gluck; Overture to "Tannhäuser," Wagner; Minuet and Trio, Prout; Aria, "Di tanti palpiti," Rossini; Albulblatt, Wagner; and Ländler, "Grossmutterchen," Langer (by request); Song, "The Lost Chord," Sullivan; Overture to "Zampa," Hérold. The drums were frequently too loud and not always in tune in the Symphony, and there was occasionally a want of attack in the first movement, which went the least well of the four. The flutes in the "second subject" of the Finale were very good. In the Overture to "Oberon" the same over-loudness of the drums was noticeable, but the Overture to "Tannhäuser," a standing favourite in Bristol, was altogether successful. Mr. Prout's graceful Minuet and Trio were played *con amore*, and had a warm reception from the audience. Miss Hilda Wilson's name is familiar to your readers in connection with the Hereford Festival. She was the only vocalist on this occasion, and sustained her reputation. Mr. Riseley accompanied Sullivan's ballad on the organ, but even his perfect playing (which his audience would gladly hear oftener at these Concerts) could not prevent a question arising as to whether there may not be other songs, of at least equal merit, which are not so painfully familiar to the concert and drawing-room listener alike.

MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

THE Yorkshire musical season of 1882-83 was opened on the 5th ult., when a Vocal and Instrumental Concert was given in the Leeds Town Hall, the vocalists being Madame Carlotta Patti, Madame Evans Warwick, Mr. Percy Blandford, Mr. Joseph Lynde, and Signor Vergara; and the instrumentalists, Signor Papini (solo violin), M. Ernest de Munck (solo cello), and Signor Tito Mattei (solo pianist). The latter also acted as Conductor. Madame Patti was indisposed, but nevertheless sang Verdi's air "Caro nome" (from "Rigoletto") and some English ballads with the greatest taste. Mr. Lynde's first appearance here was highly successful, and Signor Vergara's selections (which included the Toreador's song from Bizet's "Carmen") were artistically rendered. The instrumentalists were much and deservedly applauded. A similar Concert was given in St. George's Hall, Bradford, on the following evening, and by the same artists.

Mr. Walter Parratt, Mus. Bac., Oxon., the newly appointed organist of St. George's Chapel Royal, Windsor, delivered in the Town Hall of his native town, Huddersfield, on the 10th ult., the first of the series of "Highfield Lectures," his subject being "Organs and Organ Music." The lecturer illustrated his remarks by numerous selections of organ music on the fine instrument which was built for the Festival of last year, and rendered them in a manner worthy of his Oxford reputation. Additional interest was imparted to the lecture by the appearance of Madame Patey, who was in excellent voice, and sang in faultless style, "He shall feed His flock" ("Messiah") and two secular songs.

Mr. Abercrombie's Concerts at the Huddersfield Town Hall, on the 12th ult., and at St. George's Hall, Bradford, on the 13th ult., were not as well patronised as they ought to have been, considering the character of the programme and the reputation of the artists engaged: the names of Madame Edith Wynne, Miss Helen d'Alton, Mr. Abercrombie and Mr. Frederick King as vocalists, with Miss Maggie Okey as solo pianist, and Mr. Turle Lee as conductor, should have attracted larger audiences. Mr. Abercrombie is, we believe, a native of Yorkshire, and has often sung before Yorkshire audiences, but never with the success which attended his efforts at the concerts under notice: Madame Edith Wynne's interpretation of Gounod's air "Far greater in his lowly state," from "La Reine de Saba," was excellent, and Mr. King's style of singing imparted quite a new interest to the well-known songs which he selected.

The Leeds Choral Society, under new management, financial and musical, has again come forward, and performed Handel's "Solomon," at the Leeds Town Hall, on the 17th ult. The chorus, as those present had naturally expected, was very fine in power and tone; but at the same time it hardly showed itself capable of dealing with the more expressive passages of the work, such as occur in "May no rash intruder," and "Draw the tear from hopeless love": this defect will, however, be removed by further experience: the massive double choruses were very finely sung, especially "Praise the Lord with harp and tongue," and "From the censer." The band was hardly powerful enough for the occasion, being very deficient in wind instruments. The soloists were Mrs. Hutchinson, Miss Marie Thompson, Miss A. Clarke, Mr. G. Howard Welch, and Mr. W. Morton. Miss Clarke, who is the possessor of a very pleasing contralto voice of even quality, and Mr. Welch, of Durham Cathedral, were the most successful. Dr. Creser, the Organist of the Leeds Parish Church, conducted with care and discretion; we thought, however, that in the airs, "What though I trace" and "Can I see my infant gored," some of the effect was lost through the speed of the *tempi*. The reprehensible practice of applauding between the numbers was freely indulged in.

Handel's "Israel in Egypt" was given by the Huddersfield Choral Society in the Town Hall, on the 20th ult. Again the chorus-singing was the feature of the performance, being not only remarkable for a display of power, but also for considerable taste in the less massive choral numbers; the "Hailstone" chorus was redemanded, and the expressive chorus, "He sent a thick darkness," was equally successful. The vocalists were Miss Tomlinson, Miss Orridge, whose song, "Thou shalt bring them in," was encored; and Mr. Auty, a local tenor vocalist, who was so successful in "The enemy said" that he was compelled to repeat it. Mr. Joshua Marshall conducted an excellent band with great care, and Mr. H. L. Parratt used the organ with discretion when it was needed. The duet, "The Lord is a man of war," was sung as a chorus with the usual telling effect.

A series of Concerts was given at York in the Exhibition Building, from the 16th to the 21st ult. On the 16th Rossini's "Stabat Mater" formed the first part of the programme, the principals being Madame Lemmens-Sherington, Madame Enriquez, Mr. Vernon Rigby, and Mr. Burgon; the orchestra being under the direction of Mr. R. S. Burton. On the 18th a Concert of operatic and ballad music was provided, with the assistance of Miss Mary Davies, Madame Antoinette Sterling, Mr. Henry Guy, and Mr. Maybrick as vocalists, M. Buziau as violinist, and Mr. Sidney Naylor as conductor. On the 19th there was a similar concert, with Mr. Bridson as vocalist. On the other evenings of the week military and orchestral music was performed by the bands of the Royal Engineers, 5th Dragoon Guards, Scots Guards, and others.

Mr. R. S. Burton has made a praiseworthy attempt to provide the people of Leeds with Orchestral Concerts of classical music at popular prices, his Harrogate orchestra having appeared in the Albert Hall, Leeds, on the 7th, 12th, 13th, and 14th ult. The experiment was not, however, a financial success, but we hope that it will soon be repeated.

The coming Leeds Musical Festival is already engaging attention. Meetings of the committee have been held, and at one of these the Hon. Sec. (F. R. Spark, Esq.) stated that the guarantee fund was at that time double the amount realised at a corresponding date three years ago. It is as yet too soon to speak of the programme of music to be performed, as it is not published, but if prevailing rumours are to be trusted, the Festival of 1883 will not be behind its three precursors, either in important new works, or in the selection of works already published.

Since writing the above we learn from the Honorary Secretary that the guarantee fund for the coming Festival now amounts to £13,000, which is more than double the sum reached up to the present date in 1879, and that the new works to be performed will include an Oratorio by Professor G. A. Macfarren entitled "King David," a secular Cantata, "Sardanapalus," by Mr. Frederick Clay, and a sacred work by Mr. J. Barnby.

Thou art mighty, O Eros.

November 1, 1892.

CHORUS FROM "PSYCHE."

Composed by NIELS W. GADE.

London: NOVELLO, EWER AND CO., 1, BERNERS STREET (W.), and 50 & 51, QUEEN STREET (E.C.)

Allegro energico.

SOPRANO. - - - - -

ALTO. - - - - - Thou art might-y,

TENOR. - - - - - Thou art migh-ty, O Er - os,

BASS. - - - - - Thou art might-y,

PIANO. *Allegro energico.*
f - 126. - - - - -

Thou art might-y, O Er - os, Er - os, thou . . . art

thou art might-y, O Er - os, Er - os, thou art

Hail! . . . Thou art might-y, Er - os, thou . . . art

thou art might-y, O Er - os, Er - os, thou . . . art

fz

might - y, O Er - os, thy dart

might - y, O Er - os, thy dart

might - y, O Er - os, thy dart Shall

might - y, O Er - os, thy dart

Ped.

Shall with gods, as with men, still pre - vail, thy dart shall with

Shall with gods, as with men, still pre - vail, thy dart shall with

. . . with gods, as with men, still pre - vail, thy dart shall with

Shall with gods, as with men, shall pre - vail, thy dart shall with

gods, as with men, still pre - vail, pre - vail, thy dart shall with

gods, as with men, still pre - vail, pre - vail, thy dart shall with

gods, as with men, still pre - vail, pre - vail, thy dart shall with

gods, as with men, still pre - vail, pre - vail, thy dart shall with

dolce.
mf Yet, though it

dolce.
mf Yet, though it wound, it

dolce.
mf Yet, though it wound, . . it

gods, as with men, still pre - vail ;

Sua. *dolce.*

f *fz* *mf*

Ped.

wound, . . yet, though it wound, it can glad - ness im -
wound, . . though it wound, it wound, it can glad - ness,
wound, though it wound, . . it wound, it can glad - ness im -
Yet, though it wound, . . it wound, it can glad - ness im -

part. . . Then hail, . . O Er - os, it can glad - ness im -
glad - ness im - part, can glad - ness, can glad - ness,
part, . . can glad - ness, can glad - ness, can glad - ness im -
part, can glad - ness im - part, can glad - ness im - part, *dolce.* can

part. . . Then hail, . . O Er - os, then hail, . . O Er -
glad - ness im - part, it can glad - ness im - part, it can
part, . . can glad - ness, can glad - ness im - part, can
glad - ness, can glad - ness im - part, can glad - ness, glad - ness im -

os ! though it wound, . . it can glad - ness in - part . . . can
 glad - ness in - part, . . . can glad - ness, can glad - - ness in -
 glad - ness, can glad - ness, yea, glad - ness. O
 - part, yet, though it wound, it can glad - ness in - part.

mf

glad - ness in - part. Then hail, . . . then hail, . . . O Er -
 - part. Hail, then, O Er - - os, hail, then, O
 Er - - os, hail, hail ! Then hail, O Er - os, O
 Hail, . . . then, Er - - os, hail, then, O Er - os, O

cres. *f*

os, thee we hail, . . . we hail, we hail !
 Er - - os, thee . . . we hail, we hail !
 Er - os, 'tis thee we hail ! Thou art might-y, O
 Er - os, 'tis thee . . . we hail, we hail !

Thou art might-y, O Er - os, Er - os,

Thou art might-y, thou art might-y, O Er - os, Er - os,

Er - os, Hail! . . . Thou art might-y, Er - os,

Thou art might-y, thou art might-y, O Er - os, Er - os,

thou . . . art might - y, O Er - os! Hail, . .

thou art might y, Er - os! Hail,

thou . . . art night y, Er - os! Hail, . .

thou . . . art night y, Er - os! Hail,

then, hail, . . then, O Er - os, hail, then, O

then, hail, then, O Er - os, hail, then, O

then, hail, then, O Er - os, hail, then, O

then, hail, then, O Er - os, hail, then, O

Ped. * (5)

Er - os, hail! hail, then, O

Er - os, hail! hail, then, O

Er - os, hail, then, O Er - os, hail, then, O

Er - os, hail, then, O Er - os, hail, then, O

Er - os, thee we hail, . . . then hail, . . . hail,

Er - os, thee we hail, . . . then hail, . . . hail,

Er - os, thee we hail, . . . then hail, . . . hail,

Er - os, thee we hail, . . . then hail, . . . hail,

hail! . . .

hail! . . .

hail! . . .

hail! . . .

hail! . . .

(G)

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THE prospectus of the Saturday Concerts at the Crystal Palace contains a number of interesting features which must assuredly make this, the twenty-seventh season, a memorable one in the history of these excellent performances. Besides Brahms's Second Pianoforte Concerto and Ralf's Symphony in D (No. 6, Op. 189), given for the first time in England on the 14th and 21st ult. respectively, first performances of an early Symphony by Haydn, called "Le Midi," with two violins and cello concertante, Schubert's Symphony in E, No. 7 (which Mr. J. F. Barnett will complete from the composer's draft), and a MS. Symphony by Mr. T. Wingham are announced. For the first time at the Crystal Palace Mozart's Concertante Symphony in E flat (solo violin, Herr Joachim, and solo viola, Mr. Krause), Mr. C.V. Stanford's Orchestral Serenade and Mr. Hubert Parry's Symphony—both produced at the recent Birmingham Festival—selections from Gade's "Summer Day in the Country," Mancinelli's "Cleopatra," Bizet's "L'Arlesienne," a Symphonic Poem, "Visegrad," by Smetana. Legends by Dvorák, &c., will be performed; and, amongst the choral works, Handel's "Acis and Galatea" will be revived. The "chief interest of this series of Saturday Concerts, however," says the prospectus, "will be centred in the performance of Gounod's new Oratorio, 'The Redemption,' which will be given at one of the early Concerts; and Berlioz' "Messe des Morts," to be performed on one of the Saturdays in Lent. For both these works exceptional engagements will be effected, and there can be little doubt that exceptionally large audiences will be attracted on each occasion. Engagements have been made with Miss Mary Davies, Mrs. Hutchinson, Miss Ella Lemmens (her first appearance at these Concerts), Mdlle. Carlotta Badia, Madame Rose Hersee, Miss Marian Fenna, Madame Patey, Mr. Edward Lloyd, Mr. Maas, and Signor Foli. Instrumentalists: Mdlle. Janotha, Madame Ida Bloch, Miss Emma Barnett, Miss Marie Wurm, Mr. Carodus, Mr. Oscar Beringer, Mr. E. Howell, and Herr Joachim; Mr. Manns, of course, retaining the office of Conductor. The season extends from the 14th ult. to June 2, 1883, with the usual vacation at Christmas.

THE "Proceedings" of the Musical Association, recently forwarded to us, is a volume of the highest value to all interested in the progress of the art. When the Society was first established, we spoke freely our opinions upon the importance of carefully selecting for reading and discussion subjects having a practical bearing upon music and musicians, and we now have additional pleasure in bearing testimony to the excellent manner in which this object has been lately carried out, because, in the early days of the Association, it seemed to be drifting gradually into a mathematical congress. Of course it is impossible to review a book of this nature; but, as the papers contain not only the ripe thought of their authors, but materials for thought in their readers, we subjoin a list of the contents: "On the Arrangement of the Stops, Pedals, and Swell in the Organ," by Mr. R. H. M. Bosanquet; "On the Beats of Mistuned Harmonic Consonances," by the same; "The Cultivation of Church Music," by Mr. W. H. Monk; "Songs and Song Writers," by Mr. Eustace J. Breakspere; "On some Italian and Spanish Treatises on Music of the Seventeenth Century," by Sir F. A. Gore Ouseley; "Consecutive Fifths," by Dr. Gladstone; "Sir William Sterndale Bennett," by Mr. Arthur O'Leary; "Some Remarks on Richard Wagner's Music-Drama 'Tristan und Isolde,'" by Mr. H. F. Frost; "From Rhythmic Pulsation to Classical Outline," by Dr. H. Hiles; and "On Various Attempts that have been made to Record Extemporaneous Playing," by Mr. T. L. Southgate.

MR. F. A. BRIDGE, who has relinquished his appointment as Choirmaster of St. Martin-in-the-Fields, was, at a meeting recently held in the Vestry-hall of the parish, presented with a framed testimonial, expressing the regret felt by all at his resignation. The testimonial was handed to Mr. Bridge from the clergy, churchwardens, overseers, and parishioners, by Mr. Churchwarden James (in the absence of the Vicar), accompanied by a handsome drawing-room clock and pair of ornaments *en suite*. This has been followed by an electro-silver reading-lamp, from the gentlemen of the choir, and a pair of antique two-handled Dresden cups, covers, and stands, from the choir boys.

THE prospectus of the twelfth season of the Royal Albert Hall Choral Society, pays a well-merited tribute to the zeal and skill of the Conductor, Mr. Joseph Barnby, to whom the Association certainly owes much of its success. The Society is now under the patronage of Her Majesty; and the Directors are naturally anxious that this mark of royal favour shall be acknowledged by an increase of exertion on their part, and earnestly solicit the support of all serious lovers of music to aid them in their efforts. The commencement of the season, on the 1st inst., will be marked by the production, for the first time in London, of Gounod's new Oratorio "The Redemption"; and the works also named for performance during the season are Berlioz' "Faust," Mendelssohn's "Elijah," Handel's "Messiah," Haydn's "Creation," and Beethoven's Mass in D. There will be eight Subscription Concerts; and subscribers to the series will have the privilege of attending the weekly rehearsals of the Society on Monday evenings. Engagements have been made, or are pending, with the following artists: Madame Albani, Madame Lemmens-Sherrington, Madame Valleria, Madame Marie Roze, Miss Anna Williams, Madame Patey, Madame Fasset, Mr. Edward Lloyd, Mr. Joseph Maas, Mr. W. H. Cummings, Mr. Santley, Mr. Frederick King, Mr. Henry Pyatt. The organ will remain in the able hands of Dr. Stainer, and Mr. Barnby of course retains the post of Conductor.

THE first regular meeting of the newly formed Society of Professional Musicians was held at the Old Town Hall, Manchester, on Saturday evening, the 7th ult., the chair being occupied by Dr. Henry Hiles, of Manchester, and about twenty members of the musical profession being present. After the Honorary Secretary had read the minutes of the last preliminary meeting, the Chairman, in his opening remarks, referred to the want of such a Society, not only for the protection of the interests of the musical profession, but also to bring musical men in contact with one another, and to create a more genial and worthy feeling amongst them. Through the instrumentality of this Society, professional men would be able to meet together on a common platform and discuss subjects of vital interest to the profession at large. In conclusion, Dr. Hiles said that over fifty names had been received in reply to two circulars sent out, and he accounted for the small number of circulars issued by stating that the Honorary Secretary (Mr. James Dawber, of Wigan) had restricted himself to men who were well known as *bond fide* professors, and he hoped that other men who had inadvertently been overlooked would come forward and make themselves known. Votes were then taken for the election of fifteen members to serve on the Council.

THE Sixth Report of the Sydney Musical Union for the season, extending from July 1, 1881, to June 30, 1882, shows, we regret to say, that the hopes for the future of the Society which were entertained and expressed by the Committee at the commencement of the season have not been realised. The losses sustained by the first two Concerts were indeed so heavy that it became doubtful whether it would be possible to carry on the Society to the end of the season; but the members of the Committee having made themselves personally responsible to the amount of £200, the promise of four Concerts made in the prospectus was faithfully carried out. For the seventh season it is sincerely to be hoped that more extensive patronage will be accorded to the Union. The indefatigable Conductor, Mr. Moss, has, not only in rendering his valuable artistic services to the Society, but in relinquishing his share of the profits of a Concert organised in aid of the funds, shown an interest in the welfare of the institution which should be an incentive to all who desire the progress of high-class music in Sydney.

NIELS W. GADE's Cantata "The Erl-King's Daughter" was most successfully performed at the monthly Concert of the Grosvenor Choral Society, given at the Grosvenor Hall on the 20th ult., under the direction of Mr. G. R. Egerton. The solo vocalists in the Cantata were Madame Gedge-Glover, Miss Emma Buer, and Mr. Frederick Bevan. A miscellaneous selection of choruses, part-songs, and solos was also given, the latter by Miss Edith Anderson, Mr. S. G. Millen, and the before-mentioned artists. Miss Florence Hartley was a most efficient accompanist.

THE Camden Town Harvest Festival was held on the 5th ult., at the Parish Church, and was attended by an immense congregation. The choir consisted of members of the choirs of the Parish Church, St. Philip's, Regent Street, St. James's, Hampstead Road, and St. Matthew's, City Road (Guild Choir). They were supported by two cornets, a saxhorn and euphonium, placed respectively among the trebles, tenors and basses. The choir and clergy entered the church singing in procession the hymn "Come, ye thankful people, come." The canticles were Cantate Domino and Deus misereatur (Goss), and the anthem "Sing praises to God" (Wareing). By the addition of a small band of strings and wood very fine contrasts were produced, the accompaniment of the tenor solo of the anthem by strings alone, and the introduction of the brass in the verse "With trumpets also and shawms" having an extremely good effect. A solemn Te Deum was sung after the offertory, and the service closed with the hymn "Now thank we all our God," sung in procession. Praise is due to Mr. A. H. Crowest, the choir-master, for the very satisfactory manner in which the details of the service were carried out. Mr. Meredith presided at the organ.

ON Friday, the 20th ult., a tablet memorial of Balfe was unveiled in Westminster Abbey, in the presence of a large number of spectators, including many eminent artists. The tablet is placed in the north-west aisle, near the monuments of Purcell and Dr. Arnold, the tomb of William Sterndale Bennett, and opposite the monuments of Dr. Blow and Dr. Croft. The tablet is of Carrara marble. On the lower panel is the inscription, "Michael William Balfe. Born in Dublin, the 15th of May, 1808; died at Rowney Abbey, Hertfordshire, the 20th of October, 1870." On the moulding below are the words, "Knight of the Legion of Honour of France; Commander of the Order of Charles III. of Spain." Resting on the top of the panel is an oval medallion portrait of the composer; on one side of the medallion are shown books of the scores of his Operas "The Talisman" and "The Bohemian Girl," and on the other side a book, open at the words of the well-known song, "Then you'll remember me." The speech of the Rev. Canon Duckworth on the occasion was eloquent and earnest; but even the most enthusiastic admirers of Balfe might have wished that he had left some few sentences unsaid.

THE Harvest Festival Services at St. Edmund the King and Martyr, Lombard Street, took place on Wednesday, September 27, and were attended by large congregations. At midday a service for City men was held, when the music consisted of Smart's Te Deum in F and Albert Lowe's Anthem "The earth is the Lord's." The sermon was preached by the Rev. T. Bates. At evensong the service commenced with the processional hymn "We march to victory" (S. Gee). The proper psalms were 65 and 148. The Magnificat and Nunc dimittis were sung to a setting in F by J. T. Musgrave, and the anthem was "I will magnify Thee, O God my King," by Calkin. After an eloquent sermon by the Rev. F. W. Kingsford, two hymns were sung, followed by a solemn Te Deum (Hopkins, in G). The whole of the music was excellently rendered by the choir, under the able direction of Mr. C. E. Tutill, the choir-master, and the accompaniments and voluntaries were admirably performed by Miss Kate Westrop, the organist. The services were continued on Sunday, the 1st ult., when a Communion Service by Henry Houseley, in F, was sung.

THE Harvest Thanksgiving Service in connection with St. Matthew's, New Kent Road, took place on Wednesday evening, the 11th ult., and following Sunday. The service was Smart's, in B flat, and the anthem consisted of the greater portion of Mendelssohn's "Hymn of Praise," the recitative and air "Sing ye praise" being effectively sung by Mr. Cornwall. An eloquent and appropriate sermon was preached by the Rev. Canon Barry, D.D., after which Mendelssohn's quartet "O come every one that thirsteth" was sung, followed by the double-choir motett "Blessing, glory, wisdom" (Bach). On Sunday evening the anthem was "Praise the Lord" (Goss). The choir sang in a highly creditable manner under the able direction of Mr. W. Taylor, Organist and Choirmaster.

THE prospectus of the Aberdeen Choral Union promises for the season 1882-83 three performances, at the first of which will be given J. F. Barnett's Cantata "The Ancient Mariner," and at the second Handel's "Messiah," the third being a "Ballad Concert," assisted by the members of the Aberdeen Choral Union. The principal vocalists engaged are Miss Anna Williams, Miss Annie Marriot, Miss Eleanor Farnol, Madame Mary Cummings, Miss Meredith Brown, Miss Mary Horton, Mr. Edward Lloyd, Mr. Charles Abercrombie, Mr. W. H. Cummings, Mr. Robert Hilton, Mr. Franklin Clive, and Mr. Barrington Foote; solo violin, M. Victor Buziau; accompanist, Mr. John Jeffray; organist, Mr. W. Morrison; leader of the band, Mr. J. N. Justice; conductor, Mr. John Kirby; chorus, the Aberdeen Choral Union. The first concert was to take place on the 27th ult.; the second is announced for December 27; and the third for February 19, 1883.

THE prospectus of the South London Choral Association for its fifteenth season announces that a performance of unaccompanied part-music will be given at St. James's Hall, and a series of six Concerts at the South London Institute of Music. The programmes of the Concerts comprise Handel's "Messiah," and "Israel in Egypt," W. Jackson's Cantata "The Year," selections from "Elijah," "Creation," &c., Mendelssohn's "Lauda Sion" (by the Camberwell Choral Society), and a performance by the instrumental band. In addition to this, Mr. Venables is engaged for the third time to conduct a choir at Mr. Boosey's "London Ballad Concerts," and for a performance of Rossini's "Stabat Mater" at St. James's Hall on Good Friday. Mr. Venables of course continues to be conductor of the choir which owes not a little of its popularity to his exertions.

THE programme of the two Richter Concerts announced for the 9th and 14th inst. at St. James's Hall will be of exceptional interest to all lovers of high-class music. At the first the Introduction to Wagner's "Parsifal" will be given for the first time in England, and the programme also contains the Introduction to the third act of "Die Meistersinger," Mr. Villiers Stanford's Orchestral Serenade (produced at the recent Birmingham Festival), Liszt's Hungarian Rhapsody in F, and Beethoven's "Eroica" Symphony. The programme of the second Concert comprises Brahms's new Piano-forte Concerto, to be played by Mr. E. Dannreuther, the Introduction and Closing Scene from "Tristan und Isolde," Beethoven's C minor Symphony, and Weber's Overture to "Euryanthe." The orchestra will be led by Herr Ernst Schiever, and Herr Hans Richter will, as usual, be the Conductor.

THE first meeting of the Streatham Hill Literary Society was held at Mr. Evan Spicer's, Tulse Hill, on the 17th ult., when Mr. C. Dowdeswell lectured on "Richard Wagner and his Works." The lecturer was assisted by Miss Plummer, Miss Johnson, Mr. W. C. Ward, and Mr. Walter Dowdeswell. The selections consisted of *Senta's* ballad and the great duet between *Senta* and the *Dutchman*, from the "Flying Dutchman"; and *Wolfram's* Tournament Song, "The address to the evening star," *Elizabeth's* first song in the second act, and her well-known prayer from "Tannhäuser." The programme occupied about two hours only, but so lucid was Mr. C. Dowdeswell's exposition, so well chosen were the illustrations and so admirably was the music rendered, that an audience generally unfamiliar with Wagner was interested in the highest degree throughout the lecture.

HARVEST Thanksgiving Services were held at Wycliffe Chapel, Philpot Street, Commercial Road, on Sunday and Monday, the 8th and 9th ult.; at the former, Curwen's Harvest Thanksgiving Service was performed, and at the latter, Goss's "O taste and see," "Fear not O land," "I will magnify"; Barnby's "O Lord how manifold," Haydn's "The heavens are telling," &c., all of which were admirably given by the Chapel Choir, under the direction of Mr. George Merritt, the Choirmaster. Mr. George E. Hedges presided with much ability at the organ. On Thursday, the 12th ult., the elementary singing classes in connection with the Choir were inaugurated by an introductory lecture, illustrated by choirs of boys and mixed voices, under the direction of Mr. Merritt.

THE Church of St. Augustine and St. Faith, Watling Street, City, celebrated its Dedication Festival on Friday, the 6th ult., with full choral evensong. As on previous occasions, Schubert's ever-fresh chorus for female voices, "The Lord is my Shepherd," preceded the service; the Magnificat and Nunc dimittis Attwood's setting in C was employed, and for the anthem a short selection from "St. Paul." A sermon, in music in lieu of a Cantata, and in the shape of Dr. Stainer's popular Cantata, "The Daughter of Jairus," then followed; and in this, indeed throughout the evening, the good singing of the boys from St. Paul's Cathedral, who rendered valuable assistance, was most noticeable. The service concluded with the hymn "The Son of God goes forth to war," sung, of course, to the grand old tune, "St. Ann." Mr. C. F. Booth presided most efficiently at the organ throughout the service.

We have received a prospectus of the Amateur Dramatic and Musical Union of London, the object of which is to promote and defend the interests of purely amateur dramatic and musical clubs; to establish and encourage by special fortnightly meetings the production of dramatic, literary, and musical compositions contributed by the members; to form a dramatic library for reference; to keep a register of all dramatic performances given by the clubs associated with the Union; and to promote a strong and useful combination of dramatic and musical societies for their joint benefit. It is particularly requested that secretaries of clubs sympathising with this movement and wishing to become members of the Union will communicate at once with Mr. George J. Kayner, the hon. sec., of its popular, Wetherell Road, South Hackney.

A SPECIAL Harvest Festival Service was held at the old Parish Church of St. Bartholomew the Great, West Smithfield, on Tuesday evening, the 10th ult., when the musical portion of the service was rendered with admirable taste and skill by the choir of St. Edmund the King and Martyr, Lombard Street, under the direction of Mr. C. E. Tutill. The music was of an elaborate character, and comprised, amongst other compositions, a setting of the Magnificat and Nunc dimittis in C by Mr. W. M. Wait (organist of All Saints, Clapton), the solos in which were sung by Messrs. Dott and Davis, and the trio by Messrs. Dunand, Tutill, and C. J. Robinson. Mr. W. M. Wait presided at the organ with marked ability. A very eloquent sermon was preached by the Rev. A. Ingleby.

THE Harvest Thanksgiving Services at Christ Church, Westminster Road, were held on Wednesday and Sunday evenings, the 18th and 22nd ult. The selection included Froh's Evening Service in F, Dr. Stainer's "Ye shall dwell in the land" (the solos in which were expressively rendered by Mr. George Whillier and Master Busby), Beethoven's "Hallelujah" chorus ("Engedi"), Tallis's Festival Responses, and Special Psalms and Hymns. The music (which was under the direction of the Organist and Choirmaster, Mr. J. R. Griffiths) was well rendered by the choir, and gave great satisfaction. The church was beautifully decorated, and the Rev. Newman Hall, LL.B., preached on each occasion to large congregations.

MR. STOCKLEY announces four Subscription Orchestral Concerts at the Town Hall, Birmingham, which promise to be of the highest interest. The principal vocalists engaged are Mdlle. Avigliana, Miss Ella Lemmens, Miss Eleanor Farnol, Madame Patey, Mr. E. Lloyd, Mr. Maas, Mr. Frederick King, and Signor Foli. The solo violinist will be Mr. Carrodus, and Mr. Rowland M. Winn the accompanist. During the series the following Symphonies will be played: Mendelssohn's "Italian," Raff's "Leonora," and Cowen's "Scandinavian." The band will consist of eighty performers. The first Concert was to be given on the 19th ult., and the dates of the remaining three are the 26th inst., January 18, 1883, and the following April 19.

A HARVEST Festival Service was held on the 12th ult. at St. Mark's, Myddelton Square, when Weber's "Jubilee" Cantata was sung by an augmented choir. The tenor solos were taken by Mr. Hanson, of St. Paul's Cathedral; and the singing of the boys, especially of the soloist, was much admired. Mr. Frank Austin, the Choirmaster and Organist, presided at the organ. The church was crowded.

At St. Paul's Cathedral a Harvest Thanksgiving Service, was held on Monday evening, the 9th ult., when the church was attended by a large congregation. The music was sustained by the Cathedral and the Sunday Evening choirs, who sang the excellent plain Parish Church or Congregational Service, consisting of chants and hymns, which is employed on every Sunday evening through the year. The Medical Guild of St. Luke also held its Anniversary Service on the evening of the 18th ult., the feast of the Patron, when the musical arrangements were undertaken by the Gregorian Association, a small contingent from which was in attendance, conducted by Mr. Spenser Nottingham.

At a Harvest Thanksgiving Service, held on Wednesday evening, the 4th ult., at the Church of St. John the Evangelist, Westminster, a very creditable rendering of Mendelssohn's "Hymn of Praise" was given by a mixed choir, aided by the boys of Westminster Abbey, by whom the treble solos were sustained. The service consisted of shortened evensong, sermon followed by the "Lobgesang," and hymns—the congregation being exceedingly large. The Cantata was accompanied by the organ only, the lady-organist of the church, Mrs. Bennett, keeping the voices together, without the aid of a conductor, in a highly commendable manner that did her infinite credit.

THE annual Harvest Thanksgiving Service was held in Christ Church, Mayfair, on Wednesday evening, the 11th ult. Mr. R. Stokoe, Mus. Bac., Cantab., the organist and choirmaster of the church, presided at the organ. The musical portion of the service, which was carefully rendered, included a setting of the Magnificat and Nunc dimittis in B flat, by Mr. Stokoe, and two anthems, "Praise the Lord" (Garrett) and "Thou, O God" (Greene). The preacher was the Rev. J. F. Kitto, M.A., Rector of Stepney. The service was brought to a conclusion by the performance of a selection of organ music by Mr. Burnham Horner.

THE following are the names of the candidates who have satisfied the examiners at the Oxford Examination, Michaelmas Term, 1882: For the Degree of Mus. Bac.—F. O. Carr, New College; W. Claxton, B.A., Trinity College; G. Cockle, Exeter College; G. Emery, New College; Rev. J. H. Mee, M.A., Merton College; A. B. Plant, New College. For the Degree of Mus. Doc.—Edward Brown, New College; J. H. Gower, New Inn Hall; H. A. Harding, New College. Examiners: Sir F. A. Gore Ouseley, Mus. Doc., M.A., Professor; C. W. Corfe, Mus. Doc., Choragus; E. G. Monk, Mus. Doc., Exeter College.

THE "Orpheus Society," established especially for the study of classical music, deserves a few words of warm welcome as, when the original prospectus of the Association was forwarded to us, we ventured to offer some remarks upon the method in which such a Society should be managed. By a communication just received we find that these remarks were taken in good part; and the programme of a Concert announced for the 26th ult., is in every respect so excellent as to warrant us in the belief that one more institution is added to the many pledged to protect and promote the growth of healthy musical art.

THE Institute Choir and Music Classes at the Bow and Bromley Institute, under the direction of Mr. W. G. McNaught, have now commenced; and it is announced that Dr. Stainer's Cantata "The Daughter of Jairus," Handel's "Judas Maccabæus," and Gounod's new Oratorio "The Redemption," will be rehearsed during the season. An elementary singing class, for sight-singing on the Tonic Sol-fa method, an intermediate singing class, an advanced class for the study of difficult music in either notation, and a class for the theory of music are also formed at the institute.

THE Annual Harvest Thanksgiving Service was held at the Parish Church, Finchley, on September 28. The Service included the Magnificat and Nunc dimittis (Hopkins in F); Anthem, "Ye shall dwell in the land" (Stainer); and the "Hallelujah" chorus (Handel), all of which were well rendered by the choir. Mr. A. A. Yeatman, Organist and Choirmaster, presided at the organ.

The annual Harvest Thanksgiving Service at All Saints' Church, South Lambeth, took place on Friday evening, the 20th ult. The choir, assisted by that of St. Philip's, Kennington Road, sang in a highly commendable manner. The choral portion of the Service included the Magnificat and Nunc dimittis to Bunnett in F; anthems, "Fear not, O land" (Lloyd), and "O Lord, how manifold" (Barnby); and Handel's "Hallelujah" chorus. Mr. W. H. Holmes conducted with his customary ability. A Concert in aid of the poor will be given at the Institute in connection with the church on Thursday, the 2nd inst.

HARVEST Thanksgiving Services were given on the 1st ult., at St. Luke's, Berwick Street. The music was well rendered. In the morning, Garrett's Te Deum and Benedictus in D, Prout's Communion in F, Spohr's "As pants the hart" and Barnby's "Whatsoever ye would" and "Not every one" were sung; and in the evening, Calkin's Service in B flat; Gadsby's "Blessed be the name of the Lord" and "The heavens are telling" were the anthems, the latter preceded by "In splendour bright": Gregorian Chants to the Psalms (special) and suitable hymns were also sung.

A VERY successful Harvest Thanksgiving Service was held at St. Anne's, Hoxton, on Sunday, the 15th ult. The Canticles were sung to chants selected from the "Cathedral Psalter," and Tallis's Responses were used. The Kyrie and Sanctus were sung to Merbecke's setting, the remainder of the music being chiefly from Helmore. Appropriate sermons were preached by the Rev. D. H. Newman and the Vicar, the Rev. W. M. Puttock. The musical arrangements were under the direction of Mr. George Dixon, the Organist and Choirmaster, Mr. E. Puttock being the Precentor.

THE Bermondsey and Rotherhithe Choral Association gave a very successful Concert in the Drill Hall, on September 26, under the direction of Mr. Harding Bonner, assisted by the Royal Holfast Hand-bell Ringers. The Choir sang several part-songs in a very creditable manner, and the bell-music met with great applause, and frequent encores. During the interval an address on the merits of Tonic Sol-fa singing was given by Mr. Robert Griffiths, Secretary of the Tonic Sol-fa College. The accompanist was Mr. Stretton Swann, Organist to the Bermondsey and Rotherhithe Choral Association.

THE accounts of the late Hereford Festival are now made up, and it appears that out of the credit balance of 1879 the Stewards have bought the materials and fittings of the temporary orchestra, which will save them considerable expenditure on future occasions. This has reduced the amount in hand from £101 os. 2d. to £43, which will of course be carried forward. The sum collected at the doors during the present year's Festival is £867 5s. 2d., but this may still be increased before remitting the share of the amount to each of the three dioceses.

A PROSPECTUS has been forwarded to us announcing the fourth season of the Subscription Smoking Concerts at the Cannon Street Hotel, with a choir of male voices and the following instrumental soloists: M. Victor Buziau (violin), M. Albert (violinello), Mr. E. H. Manners (French horn), Mr. Leonard Beddome (clarinet), Mr. L. W. Hardy (cornet-à-piston), Mr. Fountain Meen, and Mr. A. Izard (pianoforte). There will be five Concerts during the season, commencing on Tuesday the 7th inst.

ON the 8th ult., a Harvest Festival Service was held at St. Saviour's Church, Brockley Hill. The choir was very efficient, and the music was well rendered. The anthems were "O Lord, how manifold" (Barnby) and "The Lord hath done great things" (Smart), the solo in the latter being well sung by Master Harry Tebbutt. Mr. W. Hart presided at the organ, and gave a Recital after the evening service, consisting of works by Handel, Mendelssohn, Bach, Spohr, Batiste, Smart, &c.

THE Sunday morning celebration of the Harvest Festival services at St. Saviour's Church, Herne Hill, took place on the 8th ult. The Te Deum and Jubilate were sung to Smart in F, and the anthem was Sydenham's "O give thanks." The singing was worthy of commendation throughout. Mr. Boardman presided at the organ.

AN Evening Concert was given at Barnsbury Hall, Islington, on the 11th ult. The programme was under the direction of the Cornelius Musical Society, the orchestra, which performed several selections; and songs were given by Misses Ethel Harwood and Gordon, Messrs. Banly, A. Probert, H. Moynihan, Thorne, Warne and H. Mason. An operetta, supported by Mesdames Stansfield and Crook and Mr. Crook, was also performed with much success.

THE Ebury Glee Union gave the first of a series of Smoking Concerts at "The Restaurant," Westminster Chambers, on Saturday, the 14th ult. Herr Carl Schneider was deservedly encored for his violin solo, as was also Mr. T. Williams for a solo on the English concertina. The glees and part-songs were well rendered. The soloists were Mr. G. Peacock, Mr. F. W. Deacon, and Mr. A. Roach, all of whom were highly successful. Mr. G. Winny ably presided at the piano.

THE Blackheath Conservatoire of Music, under the presidency of Mr. Henry Hersee, announces a highly satisfactory list of professors in every branch of the art, and will no doubt prove a boon to the musical residents of the locality. One important feature of the Institution is that there are meetings for Orchestral practice (under the able conductorship of Mr. Alfred Burnett), which may be attended by amateurs who are not students of the Conservatoire.

HARVEST Thanksgiving Services were held at St. Thomas's Church, Elm Road, on Friday evening, September 29, and throughout the following Sunday, each of the evening services being full choral. The Te Deum, Canticles, Offertory, &c., Calkin in G; anthems, Barnby's "O Lord, how manifold," and Calkin's "Thou visitest the earth." There was a numerous and efficient choir, and the church was crowded on each occasion.

ON Saturday, the 14th ult., the Choir of St. James's, Camberwell, gave a complimentary dinner to their Organist, Mr. W. H. Bamford, and presented him with a testimonial, consisting of a handsome marble clock and a pair of vases, in recognition of his services during the past twelve years. The following week the Vicar and Churchwardens gave him a valuable dispatch-box and writing-desk combined.

THE Brondesbury Philharmonic Society announces its prospectus for the fourth season that two Concerts will be given, the rehearsals for which have now commenced. The Society will continue under the able conductorship of Mr. Frederick Walker; and the orchestra, formed last year and conducted by Herr Alfred Laubach (of the Conservatoire and Gewandhaus Concerts, Leipzig), will be attached to the Society as before.

IT is, we understand, extremely doubtful whether we shall have German Opera at all in London during next season, Her Majesty's Theatre and Drury Lane being both unavailable. It is a matter to be regretted that Italian Opera should be enabled to reign supreme by the fact of rivals being precluded from competing with it; but we are glad to learn that at Easter Mr. Carl Rosa will enter upon his season of English Opera at Her Majesty's Theatre.

A HARVEST Festival was held in the church of St. James's, Clerkenwell, on the 15th ult., followed by a Service of Song on the 17th, when Haydn's "Creation" was admirably rendered. The solo vocalists were Miss Emily Paget, Mr. Paget, and Mr. Millward, all of whom were highly efficient. "O lovely peace" was well sung by Miss Haigh and Miss Davey, members of the choir. Mr. Robinson presided at the organ.

A VERY handsome drawing-room clock was presented to Mr. J. Baptiste Calkin on Saturday evening, the 21st ult., by the ladies and gentlemen of his church choir (St. Thomas', Elm Road). The ceremony, which took place in the vestry, was gracefully conducted by the Rev. H. Walter Reynolds (Vicar), the churchwardens being also present.

MENDELSSOHN'S "Lauda Sion" will be performed with orchestral accompaniment at St. John's Church, Horselydown, on the occasion of the Harvest Festival on the 10th inst., under the direction of Mr. Richard Lemaire, the organist and precentor of the church.

The performance of "The Redemption" which takes place to-day at the Royal Albert Hall is likely to be the most perfect and interesting which has yet been given of this great work, the size of the building enabling the composer's intentions to be carried out in a manner which has not been possible elsewhere. A special feature will be the rendering of the last chorus in the second part of the work, "Unfold, ye portals everlasting," in which the music assigned to the celestial choir will be sung by a chorus of from forty to fifty boys, who will be accompanied by a band of twelve harps. The solo singers will be Madame Albani, Miss Edith Santley, Madame Lassett, Mr. Edward Lloyd, Mr. Pyatt, and Mr. Santley; Conductor, Mr. Barnby. The curiosity to hear the work is very great, nearly all the tickets having been sold some days since.

We are informed that the Council of the newly formed Sacred Harmonic Society have already secured support amounting to over £1,500, and are accordingly proceeding with the arrangements to continue the Society's Concerts. The first general meeting of the Society will be held on Friday evening, the 10th inst., in the large room of the Society of Arts, John Street, Adelphi. The chorus rehearsals will commence on Friday evening, November 17, at the Neumeyer Hall. Mr. W. H. Cummings has kindly consented to conduct the choral meetings, and the superintendents of the old Society have proffered their valuable services as heretofore.

A SELECTION of the articles from the pen of Mr. Francis Hueffer the distinguished musical critic, which have appeared from time to time in the columns of *The Times*, and other important journals and magazines, has already had a large circulation in this country in the form of a volume entitled "Musical Studies." This volume has now appeared in Italy, the translation having been admirably done by Signor Visetti, the well-known teacher of singing.

A SERIES of Free Concerts are being given on Tuesday evenings at Whitefield's Tabernacle, the first having taken place on the 3rd ult. The programmes comprise a variety of music, both sacred and secular, and while being of a popular character, are decidedly high-class in tone. A number of well-known artists have appeared, and large audiences have attended on each evening. The concerts which will continue until March, 1883, are under the direction of Mr. Dorey, the organist.

On Wednesday evening, the 25th ult., the Walworth Choral Society, now numbering 140 voices, opened the season by a performance of Dr. Sloman's "Supplication and Praise." A selection from "Israel in Egypt," and Mendelssohn's "Hear my Prayer," formed the second part of the concert. Madame Jarratt and Mr. H. Blower, in their respective solos, were very successful, and Mr. Curtis conducted in a most efficient manner.

The Organ Recitals at the Bow and Bromley Institute continue as attractive as ever. During the present season the organists have included Dr. Bridge, Messrs. Walter Farratt, E. H. Turpin, J. G. Wrigley, and Dr. A. L. Peace, of Glasgow; during the present month Dr. Stainer, Messrs. W. T. Best, Stimpson, and others will play; and in December Mons. Alex. Guilman will give two Recitals.

We understand that the gifted baritone, Herr Max Friedländer, has been engaged by Mr. Charles Hallé for the Gentlemen's Concert to be held at Manchester next month. Herr Friedländer, who recently gave a concert at Frankfurt, in conjunction with the pianist, Herr Max Schwarz, is very highly spoken of in German papers as an artist of great vocal and intellectual attainments.

We regret to hear that Dr. E. G. Monk's state of health necessitates his taking complete rest for a lengthened period, and he has already started for Rome, where he intends residing for some time. His duties at York Minster will, in the meantime, be discharged by Mr. W. H. Garwood.

MENDELSSOHN'S "Hymn of Praise" was sung after evening service at St. Margaret Pattens, Rood Lane, on Wednesday evening, the 18th ult., on the occasion of the Harvest Festival.

The third of the series of Monthly Organ Recitals at the Church of St. John, Waterloo Road, is to be given to-morrow (Thursday) evening, after the evening service, which concludes at about 8.30 p.m., by Mr. Humphrey J. Stark. The second Recital was given by Mr. Frederick Cambridge, Organist of Croydon Parish Church, on Thursday evening, the 5th ult.

The London Church Choir Association Festival takes place on Thursday evening the 2nd inst. at 7.30, in St. Paul's Cathedral. Mr. A. H. D. Prendergast's recent prize setting (in B flat) of the Te Deum, published by Messrs. Augener and Co., is—with the exception of the chants and hymn-tunes—the only novelty in the music of the Festival.

MR. FREDERICK W. HOLDER announces a Concert at the Artillery Barracks, Hull, on the 8th inst., in aid of the funds of the Royal College of Music, for which he has secured the services of Mr. Charles Hallé as Conductor, and Miss Julia Gaylord as solo vocalist; accompanist, Mr. J. W. Hudson. The orchestra will be entirely composed of the band of Mr. Charles Hallé.

THE Gold Medal for Pianofortes at Christchurch Exhibition, New Zealand, has been awarded to P. J. Smith and Sons, of 3 and 4, Princes Street, Oxford Street, for their Patent Iron-Strutted Pianofortes; and all the instruments exhibited by this firm have been sold.

MR. RICHARD LEMAIRE, Organist and Director of the Choir of St. John's, Southwark, has been appointed Choirmaster of the Chelmsford Choral Association in succession to Mr. G. C. Martin, Mus. Bac., Oxon., Sub-Organist of St. Paul's Cathedral, who has resigned.

THE second season of the Civil Service Vocal Union commenced at Somerset House on the 10th ult. The performances will comprise three Smoking Concerts and a "Ladies' Night." The duties of Conductor are again in the able hands of Mr. J. H. Maunder.

A VERY effective organ, by Mr. Thomas R. Willis, of 29, Minories, has been erected at Immanuel Church, Acre Lane, West Brixton. It has two manuals and pedals, all of full compass, with eighteen stops, and polished speaking front pipes.

REVIEWS.

Life of Mozart. By Otto Jahn. Translated from the German by Pauline D. Townsend. With a Preface by George Grove, Esq., D.C.L. In three volumes. [Novello, Ewer and Co.]

In his preface to this work, Mr. George Grove says: "The book has been long familiar to me, and I regard its appearance in an English dress as an event in our musical history. It will be a great boon to students and lovers of music, and it shows how much the study of music has advanced among us when so large and serious a work is sufficiently appreciated to repay the heavy expense attendant on its translation and publication." These words suggest a thought which must occur to the mind of every amateur who, not being a reader of German, has long regretted that the masterpieces of musical biography are sealed to him, and who has often been told that no sufficient public exists in this country to warrant the cost of producing them in the vernacular. For long such music-lovers have heard with desire, and well nigh despair, not only of Jahn's "Mozart," but the still incomplete "Haydn," by Pohl, and other monuments of true German research and conscientiousness in the field of musical literature. There never was, however, any occasion for despair. Slowly, perhaps, yet surely, a musical reading public has formed itself; and the frequent appearance in English of works like Schumann's collected essays and criticisms and Wagner's "Beethoven" gave earnest of a time when still greater things would be done. That period has arrived—the three handsome volumes before us are proof of it, and we shall be greatly mistaken if their success do not demonstrate the absence of any reason why English amateurs should, in regard of musical literature, be less fortunate than their German brethren. An English reviewer is not likely to forget that we have

long had a biography of Mozart from an English pen, and one which, till Jahn's work appeared, was as good or better than any other in any language. To this Herr Jahn himself bears testimony, and we are glad to reproduce his remarks concerning a literary effort so creditable to our country:—

"Holmes has arranged the essential portions of the correspondence with intelligence and discrimination, and has connected them by a narrative built upon previous notices; he has thus produced a trustworthy and, as far as was possible, an exhaustive account of Mozart's life. . . . He undertook a journey through Germany to inspect the original manuscripts in Andre's possession, and to collect stray oral traditions. He took care to make himself acquainted with musical literature, and the result is a work which must be considered as the most trustworthy and serviceable biography that could be produced by a skillful employment of the means generally accessible."

To the foregoing Herr Jahn adds:—

"Holmes has not attempted to draw from hitherto unknown sources; he neither carries his researches to any depth, nor offers any original opinions or explanations."

In these words, read inversely and applied to Jahn, we have a succinct statement of the features which most distinguish the voluminous biography under notice. "The task I proposed to myself," writes our author, "was a thorough investigation of the sources available for a trustworthy and exhaustive account of Mozart's life, with special reference to all that was calculated to affect his moral and musical development in the general conditions of his time, and in the local and personal circumstances which influenced him; and, in addition, a history of his development as an artist, and a characterisation of his artistic performances, as comprehensive as a thorough study and appreciation of his compositions could make it." From this it follows that an exhaustive review of the work would consider the contents under three heads—first, Mozart as man and artist; second, Mozart's works; third, connected persons and circumstances. Jahn himself, let us add, has made no such formal arrangement. Indeed, the order of his materials seems at times quite arbitrary; but this is only in seeming. As a rule, to which scarcely an exception can be discovered, his essays on, say, "Mozart as an Opera Composer" or "Mozart and Freemasonry" come at the right time for a complete understanding of their significance. Anticipating an objection that the great divisions of his subject should have been kept separate and not dovetailed, our author says: "No side of this task could be treated altogether independently, both the researches and the remarks resulting from them touching now one, now the other; in the biography, as in the individual, the artist and the man are indissolubly united."

Herr Jahn tells at length how laboriously he strove to get at facts. That he exhausted the available literature of his subject goes without saying; but not content—indeed, extremely discontented—with this, he went to Vienna and ransacked the Imperial city; thence to Salzburg, exploring the Mozarteum to its last letter, and puzzling the landlady of the Golden Ox by writing from morning till night in his room for three weeks. Next he lived in Andre's house at Frankfort for five weeks, surrounded by the composer's manuscripts; and so, by indefatigable, patient labour, overlooking nothing that had even a remote connection with his theme, he brought together perhaps all there is to know concerning his hero. For this monumental achievement Herr Jahn deserves and enjoys the thanks of the musical world, and will be gratefully honoured by future generations, who without him would have but a dim and imperfect view of the greatest absolute musician that ever lived.

The space at command here altogether forbids any attempt at noticing in detail the contents of these volumes. For such a purpose nothing short of a series of articles would suffice, and we must be satisfied, therefore, to take a few passages, considering them as representative of the whole. From the chapters devoted to Mozart's personality, that on his connection with Freemasonry may be chosen as typical. It begins with a sketch of the circumstances under which Freemasonry flourished in Vienna, and then discusses the reasons which may have led

Mozart to become an enthusiastic member of the brotherhood. The thing was fashionable at the time, but Jahn believes Mozart's motives to have been quite disinterested, springing from "his genuine love for mankind; his warm sympathies, both in joy and sorrow; his sincere desire to help and benefit others, which amounted even to a weakness; and perhaps the greatest attraction of all would be the satisfaction of his truly exceptional longing for friendship." We are assured that earnest endeavours after freedom of moral and intellectual development were at that time the special characteristic of Freemasonry in Vienna, and Herr Jahn holds that the effects of his connection with the Order are plainly discernible. His earnestness and devotion appear in a letter written to persuade his father to join, and are witnessed by the oration pronounced after his death. This is given, and forms a most interesting part of the chapter. "He was a zealous supporter of our order," said the speaker. "The main features of his character were brotherly love, devotion to the good cause, benevolence, and genuine satisfaction in using his talents for the good of his fellows. He was estimable alike as husband, father, friend of his friends, brother of his brothers; he wanted only wealth to make hundreds happy after his own heart." Jahn then goes on to show the influence of Freemasonry upon Mozart's compositions as illustrated in "Die Zauberflöte" and many other works. Even this brief reference to the scope of the chapter sufficiently shows the thoroughness with which Herr Jahn does his work. In fact each phase of the subject as it appears opens up, so to speak, a complete world, full of varied interest and worthy of separate study.

Turning to what we have called the second division of the work, we find all the musical forms in which Mozart's genius asserted itself treated elaborately. Operas, masses, orchestral and chamber music are criticised with plentiful use of music type, and the temptation is great indeed to follow Jahn into these disquisitions. The general reader would, perhaps, seek first for information concerning such points as the authenticity of the so-called Twelfth Mass and Mozart's share in the "Requiem." The first of these is dismissed in a foot-note as something "given out in his name in which he had little part." On the other hand, the vastly more important second subject is treated at considerable length, and apparently cleared up for good and all. It appears that the "Requiem" and "Kyrie" were written out in full score by Mozart—"there can be no doubt about that," says our author. The "Dies Iræ" was sketched with the voice part complete and ample indications for filling in the instrumental parts, as far as the words "Ite, iudicandus homo reus." The "Domine Jesu Christe" and "Offertorium" were also left virtually finished like the "Dies Iræ." This, as far as can positively be known, is all of the work with which Mozart had to do; but Herr Jahn conjectures, and in his analysis gives reasons based on the score, that Mozart may have detailed his plans to Süssmayr, or perhaps left some small scraps of paper on which he had jotted down ideas. Scraps of some kind certainly came into his possession after Mozart's death. Mozart's widow, anxious to obtain the price of the work from the famous unknown, gave the MS. to Eybler for completion, as a document here duly quoted goes to prove, and when he abandoned the task, transferred it to Süssmayr. So far, all was straightforward, assuming that Madame Mozart did not intend to palm off the music of another man as that of her late husband. Now, however, complications began. Süssmayr copied out all that Mozart had left incomplete so that two handwritings might not appear on the same page; then filled in the blanks of the score, and composed the remaining numbers. The MSS.—Mozart's and Süssmayr's—were then put together and handed over to the agent of Count Walsegg, who, curiously enough, had commissioned the "Requiem" under such mysterious circumstances in order to pass it off as his own. Count Walsegg, intending to deceive others, was deceived himself. Süssmayr's handwriting closely resembled Mozart's, and he perceived no difference, and therefore saw no reason for suspicion. All this, with much more, is set forth minutely by our author, who quotes an array of authorities imposing enough to carry conviction with their very names. In the minuteness here displayed we have an example of

Herr Jahn's uniform method. He takes nothing for granted himself, and does not expect us to do so. His extended analyses of the master's great works must, as far as they convey opinion, be taken as opinion and no more; but he shows himself an intelligent and learned critic, and commands our respect even where he fails to influence our judgment.

As already intimated, these volumes are valuable for the light incidentally thrown upon a host of persons and things surrounding the central figure. Examples in proof are scarcely required. As may be imagined, crowds of figures, most of them more or less known to fame, pass before the reader; while Mozart's relation to his predecessors and their art is clearly shown, as far as consonant with the scope of the work. There remains to add that the volumes are adorned with several portraits of Mozart, taken at different periods, and one of his father, and that various appendices add materially to the value of the work. These include a notice of Mozart's sister, another on arrangements of his church music, and a third on the master's portraits, while a fourth gives a complete catalogue of his works. A specially compiled and copious index delights the eyes of students; and last, but far from least, the translator has reproduced Jahn's German in clear and excellent English, such as it is a pleasure to read. Need we add that these volumes should find a place in every musical amateur's library.

Ein Lebensbild Robert Schumann's. Von Philipp Spitta. [Leipzig: Breitkopf und Härtel, 1882.]

This is a separate publication, in the original German, of the article "Schumann" contained in Grove's "Dictionary of Music and Musicians," to which most of our readers will naturally turn in preference, although there is a freshness and a directness in the author's diction which must inevitably lose somewhat in even the best of translations. In its present form the essay is published as one of the interesting series of musical discourses ("Sammlung musikalischer Vorträge") edited by Paul Graf Waldersee, to which many eminent writers, chiefly German, have already contributed, and which is still in progress. In a short preface Herr Spitta—the well-known Berlin professor, and author of the standard biography of Johann Sebastian Bach, reviewed in this journal some time since—mentions some of the reasons which have led to the separate issue of his article in German, which here occupies about a hundred pages of exceedingly clear type. "I should never have thought," the author says *inter alia*, "of publishing this little work had I not been enabled to add some new information here and there to that furnished in Wasielowski's excellent book on Schumann. A considerable number of unpublished letters were at my disposal, as also some musical autographs of the composer, from which I was able to gather several fresh facts. A personal intercourse, moreover, extending over some years, with intimate friends of Schumann during his lifetime, had afforded me an opportunity of collecting characteristic details from verbal tradition." Accordingly, some interesting data concerning the composer's career, both in its public and private aspects, are published here for the first time, while the author's enthusiastic appreciation of Schumann's individuality and artistic importance imparts a sympathetic warmth to the "Lebensbild" which he has drawn, and renders it most attractive reading. The book, like its predecessors of the same series, is most artistically "got up," and we take this opportunity of drawing the attention of our readers to these publications generally, which have already reached their thirty-eighth number with the present volume.

Transcription of Mendelssohn Bartholdy's Prayer from the Opera "Melusine."

Transcription of Mendelssohn Bartholdy's Song of Love. Arranged for the Piano by S. Kahlenberg. [B. Williams.]

We have often called attention in this journal to the fact of musical publications being issued—sometimes with and sometimes without the name of the arranger—in which the notes of many of our eminent composers are made to serve a purpose utterly foreign to that intended by their authors. Words, for example, have been fitted to Mendelssohn's "Songs without Words"; themes by Beethoven set to commonplace verses by commonplace poets; and

pianoforte works by classical writers transposed, altered, and even added to, without any intimation that they have been in the slightest degree tampered with. In every one of these cases, however, we are enabled to trace their origin; and all we have to complain of, therefore, is the tacit admission of a pernicious custom in music which certainly would not be tolerated in literature. The "Prayer" in the arrangement before us is a garbled version of the March of Priests which commences the second act of Mozart's "Zauberflöte"; but as we will not do the "transcriber" of the piece the injustice of supposing that he could so far transcend all the offences above mentioned as to sign a great artist's name to music which he never wrote, we must presume that he has not only discovered an opera by Mendelssohn called "Melusine," but that in this work the composer has wilfully taken a March by Mozart as the subject of a Prayer. This matter requires clearing up forthwith; and as the "Song of Love" is also known only to the "arranger" of the music, we trust that he will without delay inform us by what accident he lighted upon works which have so long eluded the research of the most ardent lovers of Mendelssohn's music.

That Day. Song. Words by Frederick E. Weatherly. Music by F. Paolo Tosti.

I will suffer silently. Words by J. Enderssohn. Music by L. Denza. [Ricordi.]

SIGNOR PAOLO TOSTI is rapidly making his way as a song-writer in this country, through the agency of the Milan publisher's London establishment; and although the composition before us has but small musical pretence, it is so simply written for the voice, and so sympathetically accompanied, as to ensure its acceptance both with singers and listeners, to whom we cordially commend it. The name of the author of the poetry of the second song (which is spelt "Enderssohn" on the title-page and "Henderssohn" inside) will scarcely, we think, be immortalised by the verses he has supplied for musical illustration; but the composer has produced a really refined and expressive ballad, which will most assuredly earn popularity with all who love melodious and unaffected specimens of this class of music. Both these songs are published in four keys, so as to render them available for any kind of voice—a proof that, unlike the writers of a past age, the composers have not thought out their vocal phrases in any particular register.

Yellow Jasmine. From the Suite "The Language of the Flowers." Composed by Frederic H. Cowen. Arranged for the Violin and Piano by Berthold Tours.

[Metzler and Co.]

MR. COWEN'S charming orchestral Suite "The Language of the Flowers" (so successfully performed at the recent Birmingham Festival) is certain of a cordial reception wherever it is heard; and we heartily welcome, therefore, this number (which received an enthusiastic encore at Birmingham) in a shape easily presentable in our drawing-rooms. Mr. Tours has very skillfully adapted the piece, retaining all the salient points, and reproducing, as well as his means would permit, the many beautiful orchestral effects with which the composition abounds. We recommend this arrangement with the utmost confidence to those who have, as well as to those who have not, heard the work from which it is transcribed.

Tell me where is Fancy bred. A Part-Song or Glee for four voices. Poetry by Shakespeare. Composed by Ciro Pinsuti. [Novello, Ewer and Co.]

THIS song was composed expressly for an amateur performance of "The Merchant of Venice" at St. George's Hall in April last, and pleased so much as to be enthusiastically encored. It is now published for male voices (as it was originally sung), and also transposed and arranged for mixed voices. The spirit of Shakespeare's verses has been thoroughly caught by the composer, who, we need scarcely say, evidences in all his writings the sympathy of a poet with the skill of a musician. Choral Societies will, we are certain, be extremely gratified with this latest addition to the rapidly increasing stock of part-music which has already been enriched by so many high-class compositions from Signor Pinsuti's pen.

Blue-Beard. A Humorous Cantata, for Solo Voices, Chorus, and Orchestra. Words from "Dean's Panoramic Pantomime Toy Tale Book." Music by Edmund Rogers. [Weekes and Co.]

"BLUE-BEARD" has been a favourite subject for musical setting. Few instruction-books for the pianoforte in past days were considered complete without the "March from 'Blue-Beard'"; and those who can remember the late John Parry's inimitable musical burlesques for voice and pianoforte must recall with pleasure his laughter-moving legend of "Blue-Beard," the accompaniment to which, under his fingers, expressed as much the events of the story as the words themselves. It is possible that Mr. Rogers may have had an unconscious reminiscence of this piece in composing his Cantata; for, without even hinting at the discovery of any plagiarism in the work, we find some of the scenes strongly reminding us of the manner in which they were treated, both vocally and instrumentally, in Mr. Parry's composition. The Cantata, however, now before us may really be termed an Operetta, for it has a regularly developed overture, with solos, concerted pieces, and choruses of sufficient pretension to justify their being sung upon a stage, with the accessories of scenery and dresses. The music has throughout a very large amount of merit; and much of it is really full of genuine humour. Amongst these we must mention *Blue-Beard's* solo, "Darling, I'm going away"; the chorus "Behind that blue curtain"; and the scena, recitative, and aria, for soprano and bass, "There's a voice." All these are full of character, and comic without a tinge of vulgarity.

Twenty Original Voluntaries for the Organ or Harmonium. By Arthur Henry Brown. [Novello, Ewer and Co.]

THE instruments for which this collection of pieces has been written have both suffered so much from a flood of "arrangements" that original compositions must always be welcome, provided their quality is such as to satisfy the musician. At the same time, the characteristics of the organ differ so greatly from those of the harmonium that music intended for the one or the other is likely to be satisfactory to neither. As may be supposed, Mr. Brown's Voluntaries have no pedal obligato, and are, generally speaking, unambitious in design and moderate in difficulty. They are in various styles, but the composer has been most successful in movements of a soft, tranquil kind. No. 1, "Andante pastorale," No. 7, "Andante," No. 14, "Communion," and one or two others, are marked by a vein of pleasing melody; but the pieces for loud stops are somewhat thin and ineffective. Mr. Brown does not often venture upon eccentric harmonic progressions, and perhaps the most singular and unsatisfactory effect is in No. 5—an Offertoire in A—where, at the sixteenth bar, there is a close in B flat, returning at once to the original key.

Hymn-tunes sung in St. Paul's, Lorrimore Square.
Twelve settings of the Magnificat, and Six Settings of the Nunc Dimittis.

Edited by the Rev. James Baden Powell. [Novello, Ewer and Co.]

THE editor of these publications was for ten years Precentor of St. Paul's, Lorrimore Square, a church well known for the ritualistic nature of its services. The hymn-tunes are twenty-seven in number, of which fourteen are from Mr. Powell's own pen. The remainder are by various composers, and the greater number are here published for the first time. They are for the most part unexceptionable, though perhaps in one or two instances approaching somewhat the character of the part-song. The hymns to which they were set—taken from the "People's Hymnal"—are given in full. The settings of the Magnificat, may best be described in the editor's own words. "The verses are set alternately to the plain-song, and to a harmony. The harmonies are also alternate, 'Fauxbourdon' and plain. The 'Fauxbourdon' harmony is to be sung by a few voices only; the plain four-part harmony by all the voices, the treble taking the plain-song." Here we have some of the devices by which the gothic severity of the Gregorian tones is made tolerable if not agreeable to modern ears. It may be said that the Rev. Mr. Powell's definition of his

harmonies as "plain" is correct; chromatic progressions absurdly out of keeping with the old melodies are carefully avoided. Six settings of the "Nunc dimittis" in the same style are appended.

Original Compositions for the Organ. By Dr. C. Verrinder. [Novello, Ewer and Co.]

THIS is a series of six little pieces, the whole comprising only fourteen pages of music. It may be said that organs should be able to extemporise voluntaries of this description; but some who are good players have not the gift of improvisation, and Dr. Verrinder's trifles may therefore fulfil a useful purpose. They vary considerably in style, but very little in merit, perhaps the most pleasing of the set being No. 3, *Melodia in A*. Executants of modest pretensions will find them well within their means.

FOREIGN NOTES.

ACCORDING to an announcement made in the *Bayreuther Blätter*, the annual repetition of the "Parsifal" performances at the Bayreuth theatre is now secured. The same journal also contains the following statement: "The master, wishing to show his gratitude to the former members of the 'Patronat-Verein,' and being mindful, moreover, to ensure in a new form their continued usefulness, has arranged that by an annual subscription of M20 to the *Bayreuther Blätter* the subscribers will, at the same time, obtain the right of admission to one of the annual Festspiel performances. By the concession thus granted to the readers of that journal, Richard Wagner desires to manifest the great importance which he attaches to the continuance of the spiritual unity of his adherents, as presented by the *Blätter*, the significance of which he intends to increase by further contributions to the pages of that periodical." The curiously involved phraseology of the lengthy and not very logical document, of which the above is an extract, renders it somewhat difficult to arrive at its true import which, however, may be summarised as follows, viz.: that the Festspiel performances will be of annual recurrence; that by the annual subscription of M20 subscribers become entitled to a ticket for one of such performances, in addition to the receipt of the journal in question; that in the event of the subscriber being unable to make use of his ticket, the sum of M20 will be refunded to him; finally, that by this arrangement Richard Wagner desires to show his gratitude to the former members of the "Society of Patrons," though in what way the latter are to be specially benefited by it, seeing that the subscription of M20 is open to any one, it is difficult to discern. What appears more clear, however, is that the new proposal will, at any rate, ensure the increased circulation of the poet-composer's press organ, the *Bayreuther Blätter*.

Three representations of the "Nibelungen" Tetralogy have been announced to take place under the direction of Herr Angelo Neumann, at the Victoria Theatre of Berlin between the 21st and 31st ult. The demand for tickets for some time previous to the performances is said to have been an extraordinary one, and the undertaking of the energetic impresario seems likely to be crowned by an unprecedented success. The present, as our readers will remember, is the second time of the production of the Tetralogy in the German metropolis.

According to the recently published statistical report of the activity of the Hamburg Opera during the last eight years, there have been no less than 268 performances of operas by Wagner given by that enterprising institution during that period, viz.: 76 performances of "Lohengrin," 56 of "Tannhäuser," 31 of "Walküre," 20 of "Der Fliegende Holländer," 23 of "Rienzi," 21 of "Die Meistersinger," 13 of "Rheingold," 11 of "Götterdämmerung," and 9 of "Siegfried."

A correspondent writes to us from Munich: "Fräulein Marianne Brandt, one of the representatives of the part of Kundry in 'Parsifal,' is just now singing at the Hoftheater. Her splendid performances in the parts of Leonore ('Fidelio'), *Ortrud* ('Lohengrin'), *Adriano* ('Rienzi'), and others have drawn crowded houses and obtained universal applause. The projected private performance here of 'Parsifal' is announced to take place in May next."

An interesting collection of autographs recently sold by auction at Munich included those of Haydn, Mozart, and Beethoven, which realised the following prices, viz.: M102, M12, and M52 respectively."

Another valuable collection of autographs of musicians was recently placed under the hammer by the firm of Liepmannsohn, of Berlin. It comprised letters, &c., from the pens of Beethoven, Cherubini, Spontini, Meyerbeer, Gounod, Tartini, Weber, Mendelssohn, Zelter, Schumann, Wagner, and many other composers, besides those of numerous literary celebrities, including Charles Dickens. Amongst the most interesting numbers were: A Symphony of Mozart's for M1005, Beethoven's setting to "Freudvoll und Leidvoll" from Egmont for M500, three manuscripts by Mendelssohn for M100, M125, and M400 respectively, an autograph by Meyerbeer M105, and one by Spohr M105.

Mr. E. D'Albert, who has lately been giving Concerts in various German towns, has met everywhere with a most enthusiastic reception.

The Leipzig *Signale* says: "Of the many new operas which have appeared during the last few years, a very small number only have succeeded in establishing themselves permanently on our lyrical stage. Among them Bizet's 'Carmen,' Goetz's 'The Taming of the Shrew,' Goldmark's 'Die Söhne der Ewigkeit,' Brüll's 'Das goldene Kreuz,' and Wagner's 'Der Rattenfänger von Hameln,' take the first rank. The four last-mentioned works, although not everywhere with the same success, possessed at least sufficient dramatic quality to become either at once embodied with the respective *répertoires*, or at all events to be performed from time to time. Of Wagner's 'Nibelungen Tetralogy' the first performance at Leipzig of Rubinstein's Opera 'Die Maccabäer' is to take place on the 4th inst. The success of the work is likewise shortly to be produced at the Dresden Hoftheater at Hanover recommenced its performance, last month, with Gluck's 'Iphigénie en Aulide.'"

The first performance at Leipzig of Rubinstein's Opera 'Die Maccabäer' is to take place on the 4th inst. The success of the work is likewise shortly to be produced at the Dresden Hoftheater.

The well-known concerts of the "Euterpe" Society of Leipzig were announced to be resumed on the 24th ult.

Herr Jean Becker, the eminent violin virtuoso and former member of the famous "Florentine Quartet Party," has arranged an academy for the teaching of his instrument, at the former Mannheim. The three talented children of the artist, who have hitherto accompanied him on his concert-tours, viz., Marie, Anne, Hans, and Hugo, will henceforth form an instrumental trio, and continue their artistic travels through the world.

Johannes Brahms has, it is stated, just completed a new string quartet, and the "Parzenlied," from Goethe's 'Iphigénie,' for chorus and orchestra.

The Darmstadt Musik-Verein, for many years under the direction of Herr C. A. Mangold, celebrated, last month, the fiftieth anniversary of its foundation with a performance of Handel's "Alexander's Feast."

We have once before drawn attention in these columns to the excellent monthly publication entitled *Pädagogische Erfahrungen beim Klavier-Unterrichte*, issued under the auspices of Herr Aloys Hennes, the eminent professor of the pianoforte at the Xaver Scharwenka Conservatorium of Berlin. This interesting periodical will, we are now informed, be published at the end of the present year in book form, and will prove a valuable compendium alike to pupils and teachers of the instrument, as illustrating practically the special and well-tried method adopted by the professor. We may add that an English translation of the professor's well-known *Klavier-Unterrichtsbücher*, edited by H. Mannesheimer, has been published by Novello, Ewer and Co.

The following, according to the *Wiener Signale*, are the works to be produced during the present season by the Philharmonic Society of Vienna: Ciaconna (S. Bach, instrumented by Raff); Overtures "Coriolan" and "Leonore," No. 2; Symphonies No. 2, 3, and 8 (Beethoven); "Romeo and Juliet," three scenes (Berlioz); Serenade No. 1 (Brahms); Overtures "Faniska" and "Der portugiesische Gasthof" (Cherubini); "Legenden" (Dvorák, first performance); Suite No. 2 (Esser); Serenade No. 2 (R. Fuchs); Overture "Im Hochlande" (Gade); Symphony "Ländliche Hoch-

geit" (Goldmark); Two Symphonies (Haydn); Suite No. 1 (Lachner); Symphony No. 3 (Mendelssohn); Symphony, "Jupiter" (Mozart); Symphony in G minor (Raff, first performance); Symphony, D major (Schubert, first performance); Overture "Genoveva," Symphony No. 1 (Schumann); Symphony, C minor (Spohr); Overture "Richard III.," Symphony No. 2 (Volkmann); Symphony No. 6 (Bruckner, first time); and Pieces for String Orchestra (Käsmayer, first time).

At the Paris Grand-Opéra, a highly gifted singer, Madame Engalli, made her *début* last month on that stage in the character of *Amneris* in Verdi's "Aida," and was received with great favour. The lady has already a considerable reputation on the stage of the French capital, where she made her first appearance some years ago in Massenet's opera "Paul et Virginie," and a brilliant career is said to be in store for her at the national establishment in question.

The following operatic works were produced during the past month at the Paris Grand-Opéra, viz.: Gounod's "Faust" and "Le Tribut de Zamora," Halévy's "La Juive," Verdi's "Aida," and Thomas's "Françoise de Rimini." At the Opéra-Comique the principal performances were Thomas's "Mignon," Gounod's "Roméo et Juliette" and "Philémon et Baucis," and Auber's "Fra Diavolo."

The classes of the Conservatoire were opened on the 22nd ult., the examinations for the admission of new pupils having commenced on the 18th ult.

The excellent concerts conducted by MM. Padeloup, Colonne, and Lamoureux respectively recommenced, the first named (Concerts Populaires), on the 15th, and the other two (of the Château and Château-d'Eau), on the 22nd ult., at Paris.

M. Arthur Pougin has resigned the chief editorship of *La Musique Populaire*, a music-journal founded by himself, and has been succeeded by M. Alphonse Baralle, a well-known Parisian critic. The journal referred to has in its recent numbers furnished a detailed analytical account of Wagner's "Nibelungen" opera-dramas, there being increasing signs in the French musical press generally of the interest taken in the doings of the poet-composer.

A volume from the pen of the Paris musical savant, M. Edmond Hippeau, has just been published under the title of "Parsifal, et l'Opéra Wagnérien" in which the characteristics of the style of the Bayreuth master are analysed.

Massenet's opera, "Hérodiade," which had met with such a brilliant success during last season at the Théâtre de la Monnaie of Brussels, has been again brought forward at that establishment this season with the same result. The composer is said to be completing a new opera in four acts, entitled "Manon Lescaut," which is to be first produced at the Paris Opéra-Comique.

An interesting article on "Liszt as an Author" from the pen of M. Adolphe Julien appeared in a recent number of the Guide Musical of Brussels.

At the Brussels Conservatoire Bach's "Christmas Oratorio" is shortly to be performed under the direction of M. Gevaert, a French translation of the text having been supplied for the purpose by M. A. Samuel.

In consequence of the unfavourable financial result of last season, the Concerts Populaires of Brussels will be discontinued.

At the National Theatre of Prague Dvorák's opera "Dimitrije" was produced last month for the first time, and was most enthusiastically received, the first and fourth acts more particularly having created a marked impression. The libretto of the work is from the pen of Madame Czerwinka.

Under the heading of "Music as an aid to Labour," a correspondent writes to us as follows: "The *Epoca* of Madrid states that the Government having refused to permit the opening of the Royal Theatre, which should have taken place on the 7th ult., pending the completion of certain alterations of a precautionary nature in case of fire, workmen with a taste for music were selected, and certain of the band were employed to stimulate their labours with a brisk march. When the orchestra had struck their last chord, and the workmen their last blow, the Government inspectors on their re-entry were received to the strains of

the March from 'Le Prophète.' The same night (8th ult.), the season commenced with 'Les Huguenots,' which, however, was somewhat coldly received by a very thin house, a circumstance with which, says the *Epoca*, the religion of the hero may have had something to do."

At Lyons the phenomenal tenor voice of a journeyman blacksmith, named Desflages, has attracted so much attention that the municipality of the town have granted him the necessary means for the training of his rare gift.

A new operetta entitled "Los Hijos de Madrid," composed by Senor Cereceda, was recently produced at Saragossa with much success.

At the Euterpe Society of Barcelona a symphonic poem in five movements, entitled "La Primavera," by the Maestro Rodoreda, was performed for the first time, and met with an enthusiastic reception.

The Florentine orchestra, consisting of seventy members, amongst them twelve solo instrumentalists, is just now engaged upon an extensive concert-tour in Austro-Hungary and Germany, under the direction of the Maestro Enea Brizzi.

The ceremony of unveiling a monument erected to Bellini at his native town of Catania has been postponed for a year in order, it is said, to combine with it the inauguration of a theatre, now in course of construction, which is to bear the name of the composer of "Norma."

The unveiling of a statue of Spohr, which was to have taken place at Cassel last month, has likewise been postponed until April next.

In Marianne Schönberger-Marconi, whose death is announced, on the 9th ult., at Darmstadt, at the extreme age of nearly ninety-eight years, one of the most remarkable contralto singers of her day, the acknowledged rival of a Catalani and a Pasta, has passed away. Marianne was born at Mannheim during the classical period of the Mannheim stage, where, as a child of nine years, she commenced her artistic career, her father being an Italian by birth, engaged as a contrabassist in the orchestra, and her mother a German. The fame of her splendid voice having reached the ears of Cherubini, then the director of the Vienna Opera, he succeeded in engaging the young artist for that institution where she achieved a series of triumphs. As Madame Schönberger she subsequently extended her fame over all the principal countries of Europe, where her assumption of tenor parts in the leading operas of the period created an almost unexampled sensation. For many years past Madame Schönberger has lived in simple retirement at Darmstadt, where she was universally respected.

At Turin died, at the age of twenty-eight, the composer Alessandro Riberi.

The death is also announced at Bologna, at the age of fifty-four, of the Maestro Ulisse Parisini, a composer of Church music of some merit.

We subjoin, as usual, the programmes of concerts* recently given at some of the leading institutions abroad:—

Paris.—Concert Populaire (October 15): Symphony, C major (Beethoven); Chant du Soir (Schumann); Suite Algérienne (Saint-Saëns); Prelude, "Lohengrin" (Wagner); Overture, "Oberon" (Weber). Châtelet-Concert (October 22): Symphony, C minor (Beethoven); Violin Concerto (Mendelssohn); Prelude, "Parsifal" (Wagner); Nocturne, transposed for violin (Chopin); Spanish Dance (Sarasate); Fragments from "Romeo et Juliette" (Berlioz). Lamoureux Concert (October 22): Symphony, F major (Beethoven); Overture, "Carnaval Romain" (Berlioz); Concerto, D minor (Rubinstein); Minuet for strings (Handel); Prelude, "Parsifal" (Wagner); Finale of Divertissement "Les Erinnyes" (Massenet). Concert Populaire (October 22): Symphony, D major (Beethoven); Concerto Symphonique for pianoforte (Litolff); Airs de Danse, "Les Fêtes d'Hébé" (Rameau); Prelude, "Parsifal" (Wagner); Overture, "Patrie" (Bizet).

Leipzig.—First Gewandhaus Concert (October 5): Symphony, E flat major (Haydn); Toccata, F major (Bach); "Gesangscene" for violin (Spohr); Adagio and rondo from first Violin Concerto (Vieuxtemps); Symphony, No. 8 (Beethoven); Violinist, Madame Norman-Neruda. Concert of the Pianist Camillo S. Engel (October 11): Sonata, E flat major, Op. 7 (Beethoven); Lied ohne Worte, No. 1 (Mendelssohn); Gavotte (Reinecke); Scherzo (Schubert); Impromptu (Chopin); Tarantella (Liszt); Vocal soli. Second Gewandhaus Concert (October 12): Overture, "Water Carrier" (Cherubini); Lieder (Schubert and Brahms); Violoncello Concerto (Moulié); Pieces for Violoncello (Schumann, Reinecke, Klengel); Symphony, "In the Forest" (Raff). Gewandhaus Concert (October 19): "Fest-Ouverture" (A. Dietrich); Airs from "La Sonnambula" (Bellini); and "Le Démon" (Rubinstein); "Carnival of Venice" (Benedict); Concerto, E flat major (Beethoven); Rhapsody (Liszt); Symphony, B flat major (Schumann).

* Contributions intended for this column should indicate clearly the place and date of performance, as otherwise they cannot be inserted.

Berlin.—Concert of the Singakademie (October 28): Oratorio, "Fall of Jerusalem" (Blumner).

Sondershausen.—Last Lohconcert (September 24): "Fest-Ouverture" (Lassen); Concerto for bassoon (Weber); Symphony, F major (Beethoven); Overture, "Don Carlos" (Deppa); Hungarian Dance (Brahms); Tarantella, "Die Fischerinnen von Procida" (Kall).

Cologne.—First Subscription Concert of the Concert-Gesellschaft under direction of Dr. Ferdinand Hiller (October 21): Symphony, minor (Haydn) first time; Air from "Joseph" (Mehul); String Quartet (Schubert); Violin Concerto (Spohr), executed by Dr. Joachim; Ballet for contrabasso solo, and orchestra (F. Hiller, first time); Idyl for orchestra (F. Hiller); Variations for violin (Joachim); Overture, "Ruy Blas" (Mendelssohn).

Frankfurt-am-Main.—Concert of Herren Max Friedländer and Max Schwarz (October 9): Chromatic Fantasia and Fugue (Bach); Air from "Alexander's Feast" (Handel); Sonata, Op. 101 (Beethoven); Lieder from "Die Winterreise" (Schubert); Pianoforte (Chopin, Mendelssohn, Schumann, Bendel, Lütz); Songs, "Schöne Krone," "Das Rosenband," "Gruppe aus dem Tartarus" (Schubert); "Frühlingsfahrt" (Schumann); "Jouis," from "La Lyre et la Harpe" (Saint-Saëns); Unüberwindlich (Brahms).

Boston, Mass.—First Concert of the Symphony Orchestra, under direction of Herr Henschel (October 7): Overture, "Zur Weihe des Hauses" (Beethoven); Pianoforte Concerto, Op. 54 (Schumann); "Slav" Symphony, G minor (Rubinstein); Bagatelles for pianoforte (Beethoven); Rhapsody, No. 8 (Liszt); Hungarian Dances (Brahms). Second Concert of the Symphony Orchestra (October 14): Overture, "Die Meistersinger" (Wagner); Symphony, No. 1 (Beethoven); Chaconne et Rigodon from "Aline, Reine de Golconde" (Monsigny); Overture and Air from "Masaniello" (Auber).

CORRESPONDENCE.

SINGING IN STATE SCHOOLS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—The valuable letters which appear from time to time in your widely circulated journal respecting the merits of the different methods for teaching singing, and which I read with interest in this part of the world; and thinking that your readers might be glad to know how this colony (Victoria) has so far established singing in the State schools, I send you the following particulars.

Singing is systematically taught to Classes vi., v., iv., iii., ii., and i., either by the "Numeral" or the Tonic Sol-fa method, and these classes are inspected and examined in accordance with the Programme of Instruction issued by the Department of Education. The examination consists of "Elementary Knowledge," "Sight-singing," and "Song-singing"—the staff notation being that by which the "tests" are given. Some of our teachers employ the "Numeral" and some the Tonic Sol-fa methods, and the Department is satisfied to give the grant for reciting by the staff notation. Our classes number from 50 to 180, and are "failed" unless 50 per cent. succeed in passing the standard of Programme.

There are about 36,000 children receiving Programme of Instruction subject to examination and inspection, and these are taught by 33 professional singing masters, and about 80 staff teachers. As a rule the staff teachers instruct the junior classes iii. and iv., and receive a grant of £10 per annum. The singing masters receive salaries of £425 to £200 per annum. The colony is divided into districts, and each singing master has charge of a district. Each master is expected to give six lessons of forty-five minutes' duration per diem. Teachers' classes are held in the principal towns and districts, and examinations take place half-yearly for candidates desirous of obtaining the "Licence to Teach," or the "Certificate of Competency."

The following particulars may serve to illustrate what can be accomplished by our children. The poet laureate, new national song "Hands all round" was placed in the hands of our eight metropolitan singing masters on May 9, with a request that a muster of 5,000 children should sing it on May 24, her Majesty's birthday, together with a suitable programme of national songs, all nations. These children were brought together, and sang the song in admirable style without any previous rehearsal, and elicited the warm applause of an immense audience.

Singing is regarded in our State schools as the most popular subject of instruction, and as long as we obtain good singing we waive the choice of method of teaching.

I am, sir, yours faithfully,

J. SUMMERS,
Government Inspector of Music.

Melbourne, September 9, 1882.

FORMATION OF A MUSICAL CONSERVATOIRE
IN MAURITIUS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Those who take interest in musical education will not doubt learn with pleasure that our small island of Mauritius is following the example given by the mother-country in establishing a Conservatoire which will be connected with the Royal College of Music of London. At the second meeting of the Managing Committee, held on the 28th inst., under the presidency of our popular and esteemed Colonial Secretary, the proposed statutes were adopted; and before long, with the assistance of Government and the municipality, the classes will be opened to all members of our community. This, in promoting the science of music, will be a boon for the colony, for it will give in view the extension of musical tuition to the poorer classes of the population.—I have the honour to be, sir,

Your obedient servant,
Port Louis, Mauritius, August 31, 1882.

G. L.

WARNING TO THE PROFESSION.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Kindly allow me a short space in your valuable paper to warn my brother professors against a man who surreptitiously obtains professional cards, and then presents himself as the person named thereon. By some unknown means he became possessed of my card, and with it called on a well known West-End professor, representing himself to be organist at a private chapel at Mount Edgumbe, with a well-made-up story, which, from inquiries afterwards, was proved to be utterly false. The letter written to him, under his assumed name, was received by me, which thwarted his designs, whatever they may have been. He is described as being short and dark, with a short beard and an unprepossessing appearance, between twenty and thirty years of age.

By inserting this you will, I am sure, benefit the profession, and oblige—Yours very truly,

LIVESEY CARROTT.

Oak Villa, North Hill, Highgate.

STRATFORD MUSICAL FESTIVAL.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I thank you for your notice of this Festival in your October number. As I have received letters making further inquiries about it, will you allow me to say that I shall be happy to forward a programme to any of your readers who are interested in this scheme for encouraging the study of music? The idea is not original. It is merely an attempt to naturalise the Welsh Eisteddfod in England.

I am, sir, truly yours,

J. S. CURWEN.

Upton Lane, Forest Gate, London, E.,
October 12, 1882.

TO CORRESPONDENTS.

Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

CHURCHILL SIDLEY.—The communication from our correspondent is scarcely of sufficient interest to justify us in reopening the discussion.

C.H.—They are considered as forming one bar. 2. No.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ALNWICK.—A Festival Service was held in the Parish Church (St. Michael's) on September 29, when Dr. Bridge's Oratorio *Mount Moriah* was sung as the anthem by the choirs of that church and of St. James's, Morpeth. The choruses, both in the Oratorio and in Dr. Armes's Evening Service in G, were conducted by the Rev. Canon Rogers, Mus. Doc., Precentor of Durham, and were sung with great precision and expression. The solo numbers were mostly ably rendered by the Misses Cockburn, Thompson, Wright, and Wilson, Messrs. Moir, Common, Thompson, Orange, Strafford, and Bickerton. Mr. C. S. Wise, Organist of the church, who had trained the choir, accompanied with much skill, and played as volantes Dr. Wesley's Andante in E minor and Mendelssohn's Prelude and Fugue in D minor.

ARUNDEL.—An excellent Concert, under the management of Mr. E. Blackman, leader of the 2nd Sussex Rifle Volunteer band, was given at the Town Hall, on the 16th ult. The vocalists were Miss Bertha Moore, R.A.M., and Mr. Seymour Kelly. Flute and piccolo solos were contributed by Signor Bellizia, and Mr. Bartlett, Organist of the Parish Church, accompanied.

BACON.—The Harvest Thanksgiving Services took place at St. Mary's Church, on Sunday, the 1st ult. Appropriate chants and hymns were sung. The harmonies to the Lord's Prayer, Apostles' Creed, and Nicene Creed, and a new tune to the Communion Hymn, "O God, unseen yet ever near," composed by the Organist of the church, Mr. Leete, were used.

BELFAST.—An excellent Concert was given by the members of the Philharmonic Society in the Ulster Hall on Friday, September 29. The band, which included many ladies, was conducted by Mr. E. Benson, and the accompanists were Mrs. Burnett, the Rev. F. G. McClinton and Mr. W. B. Martin. The encores were numerous.

BIRKENHEAD.—A performance of Mr. J. Farmer's Oratorio, *Christ and His Soldiers*, was given on the 20th ult., in the Music Hall, Cloughing Road, the proceeds being in aid of St. Luke's Church, Tranmere. The principal artists were Madame Billinie Porter, Miss F. Armstrong, Mr. Ambler, and Mr. W. H. Hunt. Mr. Driffield presided at the organ. The orchestra consisted of amateurs. The performance was very successful.

BIRMINGHAM.—The Saturday Evening Concerts organised by the energetic Birmingham Musical Association have been resumed with much success. The programmes are well chosen and excellently rendered. Special praise must be awarded to the new vocalists, Madame Lita Jarratt and Mrs. Walters, both of whom were received with warm and well-deserved applause.

BRIGHTON.—On Thursday evening, the 12th ult., Miss Annie Tate, R.A.M., gave her annual Concert at the Pavilion, assisted by the following artists: Miss Amy Ronayne, R.A.M., Miss Darlington, Mr. Edward Harper, Mr. Alfred Moore (vocalists), Miss Alice Ivimy (solo violin), Mr. E. De Paris (solo piano); Conductor, Mr. W. Roe. Miss Tate sang "Heaven and Earth" (Pisniti) and Braga's "La Serenata" (violin obbligato, Miss Ivimy), the latter receiving a well-deserved encore. The Concert was well attended and highly successful.

BURNLEY.—On Tuesday evening, the 17th ult., *The Creation* was sung, with orchestral accompaniments, in Holy Trinity Church, as part of the Harvest Thanksgiving Services. The solos were rendered by Mrs. Farrar Hyde, R.A.M., Mr. E. Hartley, and Mr. Barrow. The choruses were sung by the choir, consisting solely of men's and boys' voices. Mr. J. E. Gaul presided at the organ. Mr. Booth was leader of the band, and Mr. Watson, Organist of the church, conducted. The performance was most successful.

BURTON.—A very successful Miscellaneous Concert was given in the Town Hall, on the 15th ult. The principal vocalists were Miss Williford, R.A.M., Miss Lily Parratt, Mr. Henry Beaumont, and Mr. Cranmer; accompanist, Mr. Sharratt. A well-selected programme was excellently rendered. The same artists appeared on the following evening at the Assembly Rooms, Harecastle, with equal success.

BURY ST. EDMUNDS.—The Harvest Festival Services in connection with St. Mary's Church were held on the 2nd ult., and were rendered in a very effective and impressive manner, reflecting great credit upon the Organist and Choirmaster, Mr. T. B. Richardson. Jackson's Services in F were used throughout the day; and at evening service Dr. Stainer's anthem "Ye shall dwell in the land" was given. Mr. Frederick Pattle and Masters Richardson and Tozer taking the solos. The Rev. A. W. Snape, M.A., was the preacher.

CASTLE HOWARD.—There was a Harvest Thanksgiving in the Private Chapel on Sunday afternoon, the 15th ult. Goss's Magnificat and Nunc dimittis in A, and the same composer's anthem "Fear not, O land," were most creditably sung by the choir. An Organ Recital was also given by Mr. J. R. Brooks, the Castle Organist.

CHELTEMHAM.—The thirteenth season of Mr. J. A. Matthews's Choral Society has opened with success. Sullivan's sacred musical drama *The Martyr of Antioch* will be given at the first Concert, on Thursday evening, the 2nd inst., with a selection of popular music. Miss Annie Marriott's Concert Party is engaged, and Miss Lucy Riley will be solo violinist. Negotiations are pending for the performance of Gounod's Oratorio *The Redemption* during the present season.

EALING.—Mr. Harold E. Stidolph's Popular Concerts at the Lyric Hall, which commenced on the 4th ult., promise to offer a powerful attraction to the musical inhabitants of the locality. Amongst the vocalists who have appeared high praise must be awarded to Miss Amy F. Martin, and the pianoforte-playing of the concert-giver should also be mentioned as an important feature in the selections.

EDMONTON.—On Thursday, the 5th ult., a very successful Conversation was held in the Congregational Schoolroom, Upper Fore Street, in connection with the opening of the session of the Literary Society.

The solo vocalists were Miss Petrie, the Misses Waller, and Mr. George Coventry. Several part-songs were well rendered by an efficient choir, under the direction of Mr. Crossley. Pianoforte solos were contributed by Miss Friedel and Mr. Harwood, and Mr. R. T. Turier played a violin solo.

ENNISKILLEN.—A special Thanksgiving Service was held in the Parish Church, on the 1st ult., in honour of the recent victory in Egypt. The church and military choirs were amalgamated, under the direction of Mr. Arnold, Organist. There was full choral service, Barnby's Tallis, ferial use, being used. The Psalms for the day were sung to chants by Dr. Dearle, B. St. J. B. Joule, &c. The Service was Jackson's (of Exeter) in F, and the Kyrie was adapted from Mendelssohn's *Elijah*. The anthem consisted of a selection of choruses from Handel's *Judas Maccabæus*, ending with the trio, duet and chorus, "See, the conquering hero," with band, organ and joint choirs, which created a profound impression on the vast congregation.

FOLKESTONE.—The Sacred Concert given by Mr. H. S. Roberts at the Wesleyan Chapel, on the 17th ult., was in every respect highly successful. The principal vocalists were Miss Law and Miss Beare, both of whom were warmly applauded in all their vocal pieces. A feature in the selection was the organ performance of Mr. Roberts; and mention must also be made of a new composition by the Concert-giver, "The Harvey Memorial March," for the organ and an orchestra of ten or twelve stringed instruments (ably led by Mr. J. R. C. Roberts), which was excellently rendered. Towards the conclusion of the Concert the Rev. J. Burgess-Brown, Minister of the Chapel, briefly addressed the assembly, and thanked Mr. Roberts for his artistic efforts in aid of the fund for improving and enlarging the organ.

GAINSBOROUGH.—The members of the Britannia Band gave their fourth Annual Concert in the Temperance Hall, on Tuesday, the 17th ult., before a large audience. The principal artists were Miss Cooper, Miss Leyland, Mr. Verney Binns, and Mr. Bingley Shaw; clarinet, Mr. Harrison. The solos were ably accompanied by Mr. G. Robinson. The band played several selections, under the conductorship of Mr. Crabtree, the Bandmaster.

GOSBERTON.—The new organ in the Parish Church was opened on Thursday, September 28, by Mr. G. H. Gregory, Mus. Bac., Oxon., who, besides accompanying the services, gave an excellent Recital. The instrument has been built by Mr. G. M. Holdich. The choral music, accompanied by band and organ, was well rendered. Mr. Bolton conducted.

HULME.—M. Goutélier having arranged for a series of Pianoforte Recitals to be given at his house in Moss Lane, the first took place on the 9th and the second on the 10th ult., Mr. J. Greaves (who was well received) being the pianist.

IRVINE, N.B.—Mr. Hinchliffe gave his Annual Organ Recital on Wednesday, the 4th ult., in the Parish Church, which was highly successful. The solo vocalists were Miss Fyfe and Mr. McArthur, who were well received, many of their solos being encored.

LAMBOURN.—The members of the Choral Society gave the first of a series of Concerts in the Schoolroom, on Wednesday, the 18th ult. The first part of the programme was sacred, and included W. H. Monk's "If ye love me," Goss's "O praise the Lord" and "O taste and see," and Swift's "Shew us Thy mercy." The second part included part-songs by Mendelssohn, Barnby, &c. Mr. G. H. Swift presided at the piano, and the Rev. J. Edgell conducted.

LEOMINSTER.—An Evening Concert was given in the Corn Exchange, on the 4th ult., by Mr. S. Mayor, Organist of the Priory Church. The artists were Miss Gina Fitzgerald, Miss E. Martin, Mr. Edward Hall, Mr. Edwyn Frith (vocalists), Mdle. Hélène de Lisle (solo violin), and Mr. Mayor (pianist). The programme consisted of popular music, which was well rendered and warmly received.

LITTLEHAMPTON.—An Organ Recital was given at the Parish Church on Wednesday, September 27, by Mr. J. Forbes Carter, Organist and Director of the Choir. The performance included compositions by Handel, Mendelssohn, Bérioz, Guilman, and Spohr, and Frey's Variations on a Choral. There were several hundred persons present, and a collection in aid of the Organ Fund realised a good sum.

MELBOURNE, DERBYSHIRE.—The Glee and Madrigal Society, under the conductorship of Mr. Arthur Wilson, gave a performance of Handel's *Jephtha* on Tuesday, the 10th ult. The principal solo parts were sustained by Mr. A. D. Coleridge, Miss Haines, Mr. C. G. Airey, and Miss Wadham; Miss Hunter and Miss A. M. Haines taking the minor parts. The string band was led by Mr. F. W. Davenport. The choruses were given with feeling and accuracy. The room was crowded, and the audience very appreciative. It is proposed to repeat the Oratorio during the season, *Jephtha* never having been heard in Derbyshire before.

MELBOURNE.—Two Concerts have been given by the Metropolitan Liedertafel Society, conducted by Mr. Julius Herz. The first, on August 2, was given in the Town Hall. In addition to the part-singing of the Liedertafel, Miss Martina Simonsen sang Mozart's "Gli angeli d'inferno," and Mrs. Cuder gave Meyerbeer's "Ahl! mon fils." Max Vogrich played (a) Nocturne, D flat, Op. 27 (Chopin); (b) Staccato (Vogrich) and Allegro Brillant, from the Concerto (Henselt). The part-songs included Ischir's Cantata, "God, Love, and Fatherland," Kücken's "Soldier's Song," Cavaliers' Chorus from "Roberto il Diavolo" (Meyerbeer), Hatton's "Sailor's Song" and "Warrior's Song," Huntsmen's Chorus from "Der Freischütz" (Weber), &c. The second Concert was held in the Athenæum Hall, on Wednesday, August 23. The soloists comprised Mr. T. H. Guenett (hon. pianist), Mr. G. Weston (violin), and members of the Liedertafel, with Mr. C. G. Elssasser accompanist. The part-songs included Dr. Garrett's vocal waltz "Hope," Elssasser's arrangement of Gumbert's "Frohsinn" (first time), Hatton's "Absence," Kücken's "Wanderer's Song," &c. The Society has been in rehearsal a chorus from Bérioz's "Damnation of Faust" and a Cantata by Mr. Alfred Plumpton.

MUCH BIRCH.—On Michaelmas Day a Festival Service was held in the Parish Church to celebrate the Harvest Thanksgiving and the

opening of a new organ erected by Messrs. Brindley and Foster, Sheffield. In place of the anthem, Spohr's Cantata, "God, Thou great," was given, and the service was brought to a close by Handel's "Hallelujah" Chorus. The choir had been strengthened by contingents from neighbouring choirs and from the Hereford Choral Society; and under the leadership of Mr. Charlesworth, Choirmaster of the Herefordshire Choral Union, the music was very successfully rendered. Mr. Foster presided at the organ, and his performance showed how admirably the instrument was adapted for the church, which is very small. The organ has two manuals, and possesses, or two peculiarities of construction which will render it easy management by the performer.

NEWARK.—On Saturday evening, the 21st ult., Mr. F. R. Dug gave a Concert in the Town Hall. Miss Mary Davies, Mademoiselle Sterling, Mr. Henry Guy, Mr. Maybrick, Mr. Buzian, Mr. Sydney Naylor were the artists, and an attractive programme provided.

NEWBURY.—The Amateur Orchestral Union, established in 1871, has continued to make good progress. It now numbers thirty members, including several ladies. On September 26 two Concerts were given in the Town Hall, when excellent programmes were rendered. Mr. W. D. Eatwell conducted. The members of the Newbury Choral Society for Men's Voices sang the Gloria in excelsis, O Salutaris, and Agnus Dei, from Gounod's Second (Orpheus) Mass, Mendelssohn's "Sons of Art," "Thou comest here," and we may call on thee" from (*Edips at Colonus*), conducted by Rev. G. A. Treherne. Mr. Alexander Walton, Mus. Bac., F.C.C., was the accompanist.

NEW SEAHAM.—Harvest Thanksgiving Services were held in the Church, on Sunday, the 8th ult. Sermons were preached in the morning by the Rev. U. T. Allen, M.A., Vicar of Dalton-le-dale, and in the evening by the Rev. H. J. Milton, M.A., Master of Serburn House. The music was extremely well-rendered by the choir. The anthem "O praise God in His holiness," composed by Mr. J. Birkbeck, Organist of the church.—On Monday evening, the 9th ult., a Service of Song, entitled "Harvest Thanksgiving," by J. S. Curwen, was given by the choir and some of the scholars of the Sunday School with great success. The offertory will be devoted to the enlargement of the vestry.

NEW SWINDON.—A very successful Evening Concert was given under the direction of Mr. G. Whitehead, Organist of the Parish Church (Old Swindon), on the 18th ult., at the Mechanics' Institute. The instrumentalists were Mr. W. Frye-Parker (violin), Mr. W. E. Whitehouse (violin), and Mr. G. Whitehead (piano); Miss L. J. Carreras, Miss Marian McKenzie, and Mr. C. E. Ellison, vocalists. The Trio (No. 2, Op. 12), for violin, violoncello, and piano was excellently rendered; and Messrs. Frye-Parker and Whitehouse contributed some excellent solos on their respective instruments. Mr. Whitehead played a "paraphrase" of Liszt's, besides officiating as accompanist. The vocal music was highly appreciated, and the encores numerous.

OLDHAM.—The Organ Recitals have been continued at St. Thomas Church during the month, the fourth, fifth, sixth, seventh, and eighth respectively by Messrs. Wilson, Alexander, W. H. Thorley, Stead, and Clifton, having been especially well attended.—The Society's Popular Concert took place in Henshaw Street Coffee Tavern on the 18th ult.—The Equitable Co-operative Society began its season on the 17th ult., when Pattison's *Ancient Mariner* was given, the principals being Mrs. Taylor, Miss Dutton, Mr. S. Jackson, and Mr. Gordon.

OSWESTRY.—Mr. Henry Leslie presided at a lecture by Mr. J. S. Curwen on the 20th ult. He said that he had been for some time carefully comparing the working of the two systems, Tonic Sol-fa and Old Notation, in the village choirs under the Oswestry School of Music, and he must say that Tonic Sol-fa had carried all before it. What was it was that Tonic Sol-faists had only one scale to learn, or whether it was that intervals were thoroughly learnt from the modulator, he did not know, nor did he care. A system which produced such results must be a good system. He judged systems by their fruits. What the Old Notationists be about to allow the Tonic Sol-faists to do it all their own way in Oswestry? He should like them to let themselves and win the laurels from the Tonic Sol-faists.

PAISLEY.—The first of a series of Monday Evening Concerts took place on the 9th ult., in the George A. Clark Town Hall, where H. A. Lambeth and his Balmoral Choir gave a miscellaneous selection of solos and part-songs. The programme included Gounod's "O is a green hill far away" and "Ave Verum," Mendelssohn's "O is in the Lord," and Cowen's "The children's home." Mr. H. A. Lambeth conducted.—At the second of the Monday Evening Concerts, on the 16th ult., Signor Foli was the vocalist. Mr. J. E. Mus. B., who acted as accompanist, also contributed an organ solo.

PORLOCK.—A Harvest Thanksgiving Service was held on the 10th ult., with an orchestra of about eighteen instruments. Handel's Overture to *Samson* and the March in *Joshua* were well played by the band. The anthem, Mendelssohn's "Hear my prayer," was excellently performed, the solo being sung by Walter Hook, a member of the Chardstock choir. The hymns were accompanied by the organ, the music having been arranged by the Rev. W. Hook (who conducted throughout). After the blessing had been given, the Rev. W. Hook announced that a selection of music would be played by the orchestra, and all were invited to stay and listen. An invitation was accepted by nearly the whole congregation; and the first movement of Beethoven's Septet and the slow movement of the same composer's Second Symphony were performed. The successful result of this service shows that even in a small parish, work and energy, a good choir can be organised, and good music presented to the people.

PLYMOUTH.—A very successful Concert was given at the Mechanics' Institute on the 4th ult. The vocalists were Madame Edith Town, Miss Kate B. Hearder, and Messrs. Hearder and Morris; solo pianist, Mr. H. Rerd; Conductors, Signor Brizzi and Mr. F. N. L. Elwell; accompanist, Mr. C. Clemens. The encores were numerous, and artists highly appreciated.

READING.—A Concert of Chamber Music was given in the New Town Hall, on Wednesday evening, the 18th ult., by Mr. J. C. B. Tibbutt, Organist of All Saints' Church. Mr. Tibbutt had obtained the assistance of Miss Catherine Penna (vocalist), Mr. Alfred Burnett (violin), Mr. W. H. Hill (viola), and Mr. Edward Howell (violin), and a thoroughly classical programme was admirably rendered. String trios of Mozart and Beethoven and Mozart's G minor Piano-forte Quartet, perhaps, the most interesting items, but Schumann's Phantasie for piano-forte and violin and the vocal solos were also warmly applauded. Mr. Tibbutt was highly successful in all his piano-forte music.

ROCHESTER.—The seventh Annual Concert by the members of the Glee Club took place at the Public Hall, on the 17th ult., before a large and appreciative audience. Miss Pannin Sellers and Mr. C. Lenton Holden were the principal vocalists. Miss Sellers made her first appearance in this town, received several enthusiastic encores, and Mr. Holden (principal alto of Norwich Cathedral) gave his songs with excellent taste and judgment. The members of the Club sang a selection of glees and trios from Martin, Bishop, Hay, &c. in a manner that reflected much credit upon themselves and their Conductor, Mr. John Towers, of Manchester, who had recently bestowed much care on the preparation of the pieces.

ST. LEONARDS.—A series of Concerts, arranged by Mr. J. Stuart, commenced on the 18th ult., in the Royal Concert Hall. The vocalists were Misses A. Marriott, D'Alton, E. Millar, B. Holt, Madame Pratt, Mr. Frank Doyle, and Mr. Thirley Deale; Miss Lucy Pratt proved herself an accomplished violinist, and Mr. Marshall, pianist accompanying, contributed some piano-forte solos. A feature of the programmes was the performance of M. Riviere's orchestra, and solos on the piccolo, cornet, and flute were well played by Mr. Smith, Mr. McGrath, and Signor Bertoncini.

SALISBURY.—Miss Ayward gave a Concert of Chamber Music at the Assembly Rooms on Wednesday evening, September 27. The programme included Ravi's Trio in G, Rubinstein's Salonstücke, Beethoven's Trio in B flat, and a Sonata by Grieg for violin and piano. The vocalist was Miss Marian McKendrick, and the instrumentalists were Miss Ayward (piano), Mr. A. Burnett (violin), and Mr. W. E. Whitehouse (violin); accompanist, Mr. Augustus Ayward. The most successful of the concert (morning and evening) were given here on the 18th ult. by Mr. Augustus Ayward, when the following artists were engaged: Madame Carlotta Patti, Madame Evans Warwick, Mr. Terry Blandford, Mr. Joseph Lynde, and Signor Gregorio. Signor W. E. Whitehouse (violin), Monsieur Ernest de Munck (violin), and Signor W. E. Whitehouse (piano), Pianist and Conductor. The vocalists were warmly applauded, especially Madame Patti, who is a great favourite in Salisbury. Signor Pajini and Monsieur de Munck were encored in their respective solos, and Signor Tito Mattei was recalled after each performance. The Concerts gave the greatest satisfaction to a large assemblage. Mr. Augustus Ayward has forwarded a cheque for £50 to the Secretary of the Royal College of Music, being the proceeds of the present Amateur Concerts which were given for the funds.

SEVENOAKS.—On Tuesday evening, the 10th ult., a Choral Society, styled Singing Class, was established at St. John's, a district hitherto the property of the musical association. Forty members received their first lesson from Mr. George E. Blunden, of Lewisham, the Organist of Sevenoaks Parish Church, who, although he has not given, accepted another appointment at Highgate, will continue to direct the class. On the following Tuesday fifty-eight members were present. We wish Mr. Blunden and his Society all the success they are capable of.

SHEFFIELD.—Mr. Henry Coward's Historical Cantata *Magna Charta* was performed for the second time at the Albert Hall on the 18th ult. and had a chorus numbered 200 performers. Mr. J. W. Phillips, who acted as the organ, Mr. W. Moxey at the piano-forte, Mr. John Peck at the band, and Mr. Coward conducted. The solo vocalists were Clara Samson, Mr. Reuben Holmes, and Mr. J. Brisson. The performance was highly satisfactory.

SOUTHGATE.—Harvest Festival Services were held at St. Michael's, Southgate, on Wednesday, September 27, and Sunday following. At singing on the Wednesday, the music consisted of Magnificat and the stanzas in E flat, and anthem "O clap your hands," both by Dr. Stainer; *Sanctus* in E flat, and *Te Deum* in F major sung before the Benediction, a choir, numbering forty voices, was in every respect satisfactory, singing throughout with the greatest ease and precision. Mr. G. C. Stainer presided at the organ. The music on Sunday, the 29th ult., was similarly festive in character, the service in the morning being in G, and, in the evening, Field in D—anthem "Ye shall dwell in the land," by Dr. Stainer.

SOUTHPORT.—The first of Mr. J. S. Watson's Subscription Concerts took place on Friday evening, the 13th ult., at the Cambridge Hall. The artists were Miss Mary Davies, Madame Antoinette Sterling, Mr. Guy, Mr. Maybrick, vocalists; solo violin, M. Victor Buzia; pianist, Mr. Sidney Taylor. These Concerts, which are now entering their eleventh season, are well patronised and appreciated.

SOUTHWELL.—The Lay Clerks of Southwell Minster gave their annual Concert on Tuesday, the 24th ult., before a numerous and appreciative audience. The vocalists were Miss H. Johnson, Mr. E. Marriott, Mr. E. Longmore, Mr. H. Summan, and Mr. J. Shaw. Miss Calvert played two piano-forte solos. The organ, Organist of the Minster, officiating as accompanist. The concert was in every respect a decided success, the part-singing of the Lay Clerks being a special feature.

WALSINGHAM.—Harvest Thanksgiving Services were held in All Saints' Church, on the 1st and 8th ult. Appropriate sermons were read by Rev. H. R. Wakenfield, the Vicar. Special Psalms were from the "Cathedral Psalter"; the usual hymns; Responses, *Psalm*; *Te Deum*, by H. Smart; and anthem "Ye shall dwell in the land" (Dr. Stainer). At evening service Battle in G was used. Voluntarys, selected from the works of LeFebvre-Wely, Mendelssohn, &c., were excellently rendered by Mr. F. H. Jarvis, the Organist. The choir sang admirably.

UPPER TOOTING.—The Harvest Festival was celebrated at Holy Trinity Church on Sunday, the 8th ult. The sermon in the morning was preached by the Rev. Charles Burney, Archdeacon of Kingston, and that in the evening by the Rev. J. Hasbich Potter, the Vicar. The choir, which was largely augmented, rendered a full Cathedral Service very effectively, under the direction of Mr. A. F. Clement, the Organist and Choirmaster.

WALSHAM-LE-WILLOWS.—On Tuesday, the 24th ult., a Festival of United Chords, numbering 105 voices, took place in the Parish Church of St. Mary's, under the direction of Mr. Fred. K. Lyne, the Organist. The service, which was entirely choral, was well intoned by the Rev. Robert Read, Rector of Stowington, the sermon being preached by the Venerable Archdeacon Chapman. The Magnificat and Nunc dimittis were sung to Wesley's Chant Service in F, and the anthem to the 12th Psalm (Weldon). The attendance was very good, in spite of the bad weather, and the whole of the music was excellently rendered. The offertory was in aid of the funds of the Royal Agricultural Benevolent Society.

WALTON-ON-THE-HILL.—The annual Harvest Festival Service took place in St. Peter's Parish Church on Sunday, the 1st ult., in the presence of a crowded congregation. The church was tastefully decorated with fruit, vegetables, flowers, wheat, &c. Appropriate sermons were preached at each service by the rector, the Rev. Henry J. Greenhill, M.A. Both services were fully choral, the anthem being taken from the 24th Psalm, "The earth is the Lord's," which was rendered in a very efficient manner. The musical arrangements were under the direction of the newly appointed Organist and Choirmaster, Mr. John E. Finster, who presided at the organ in a masterly manner.

WELLINGTON, N.Z.—Mr. Robert Parker, Organist of St. Paul's Cathedral Church, gave his annual Concert on Friday, August 25. The performance consisted entirely of classical music, the orchestral items of which were played by a complete and well-drilled orchestra, under Mr. Parker's direction. The overtures were Mozart's *Zauberflöte* (played for the first time in Wellington), Mendelssohn's *Sonata* and *Stranger*, Rossini's *William Tell*, and Beethoven's *Ruins of Athens*. From the last-named work were also performed the making a marked impression on the audience. Mr. Parker performed two movements from Mozart's *Don Giovanni* Concerto, with the complete orchestral accompaniment; and the *Andante* and *Allegretto* from Mendelssohn's Quintet in B flat were admirably played by Messrs. Allpress, Isherwood, King, Schwartz, and Cazem. The fine chorus "Thou comest," from Mendelssohn's *Elisabet*, and the Steersman's Song and Chorus from Wagner's *Flying Dutchman* (both with hand accompaniment) were very effectively given; and unaccompanied part-songs by Leslie, W. Macfarren, and Sullivan were sung by a small choir of amateurs with remarkable taste and finish. Vocal solos were contributed by Mrs. George Cotterell. The Concert was in every respect a marked success.

WICKLEIGH.—The new organ, erected in the Congregational Church by Messrs. Brindley and Foster, was opened on the 5th ult., by Dr. H. Keeton, Organist of Peterborough Cathedral. Dr. Keeton's playing was of a high order, and the music selected for his Recitals displayed the instrument to the greatest advantage.

WOOLWICH.—The first annual Harvest Festival was held in Holy Trinity Church, on Wednesday evening, the 14th ult. The choir sang *Goss's* Anthem "O taste and see," and after the sermon, Barnby's Chant *Te Deum* in B flat, after which Dr. C. J. Frost gave an Organ Recital.

ORGAN APPOINTMENTS.—Mr. F. Ponsford Dean to the Parish Church, Ashby-de-la-Zouch; Mr. F. W. Deale, Organist and Choirmaster to St. Paul's Church, Upper Holloway; Mr. Joseph Firth, Organist and Choirmaster to St. Mary's Church, Watlington, Oxon; Mr. Henry G. Mead to the Wesleyan Chapel, Backchurch Hill; Mr. Joseph Henry Froggatt to St. Simon and St. James Church, Manchester; Mr. Arthur E. Crook, Organist and Choirmaster to St. Paul's Church, Baltimore; Mr. Albert J. Owen, A.C.C.O., to the Parish Church of St. Mary, Chipping Norton, Oxon.

CHOIR APPOINTMENTS.—Mr. Charles Kitts, Choirmaster to St. Mary's Church, Ashley Road, N.—Mr. Henry W. Pansy (Tenor) to Guy's Hospital Chapel, St. Thomas's Street, Borough.

DEATH.

On the 24th ult., at Basingstoke, HENRY MILLS POWELL, aged 60 years.

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